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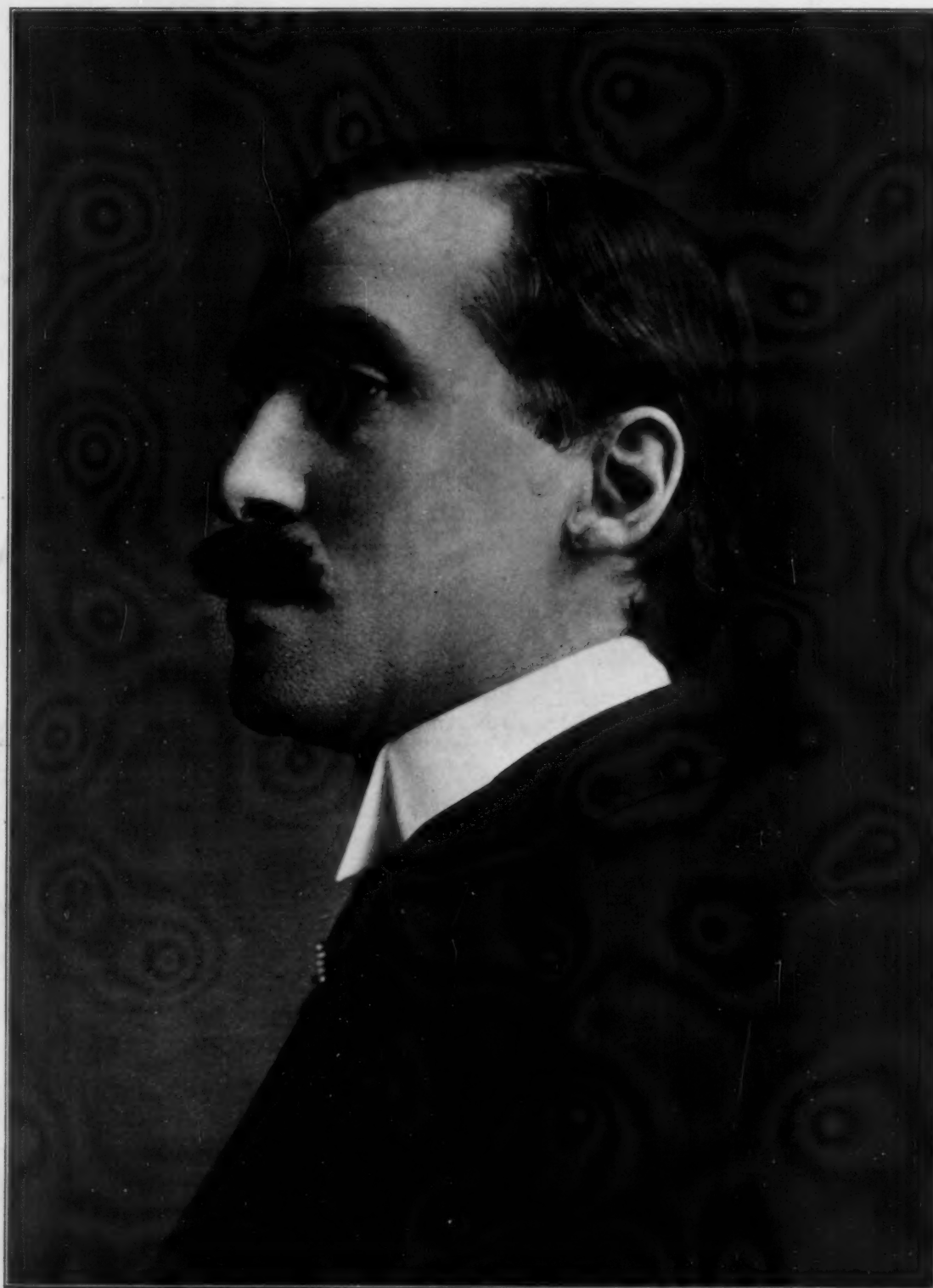
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CABLE AND TELEGRAM ADDRESS, "DELMAHEIDE,"
PARIS, July 15, 1907.

Yesterday, the day before and today have been great and enjoyable in the celebration of France's national holiday. The "Fourteenth of July" in France is the "American Fourth"—minus gunpowder and accidents—and is this year being made more picturesque through the presence of groups of "Garibaldians" from Italy to take part in the unveiling of a monument to Garibaldi in Paris on the occasion of that hero's centenary. The monument, erected here in the Place Lowendal, was presented to the city of Paris by the Franco-Italian League, with considerable pomp and flying colors and music brought from Italy in the form of several bands, among them the Lyra di Torino and a "crack" organization from Florence.

The picturesque feature of the military review at Long-champs yesterday morning was the presence of the red-shirted Italian veterans who fought under Garibaldi. Ranavallo, former Queen of Madagascar, was also among those present. The different troops were reviewed by the President of the French Republic. The band of the Republican Guards furnished the music, which was enthusiastically applauded. Throughout the city, which is splendidly decorated with flags and brilliantly illuminated at night, the streets are lively with music, dancing and feasting generally—"al fresco," in the open.

Mr. Kipling has observed that every Englishman should at least once hear an American audience rise up and sing "The Star Spangled Banner." In this morning's Herald an American observes that "every American ought at least once to watch the Parisian on the Fourteenth of July forgetting what it was all about."

It was easy to skip a hundred years backward—a hundred years or two. I saw the actual processions of loathsome Hugo beggars of "Notre Dame." I saw Esmeralda in the Boulevard Montmartre. She stopped to join a throng that was buying copies of a chanson, "Qui m'aurait dit!" and learning right on the spot how to sing it. Three red trousered soldiers, a messenger boy standing by his bicycle, a boulevardier or two, many bare headed girls, and several sedate families made up this group, circled about the trio of musicians, and singing over and over again the song until they had acquired it. This was among the pleasantest scenes of the day's stroll in the boulevards—scenes impossible in America, and which gave the very keynote of the holiday. The beggars, of course, are a blot, and worse. They spoil the artistry of the day for even the staunchest searcher after local color. If they are intended for a penitential infliction, for a lesson in those three beautiful words that confront one from the façades of churches and public buildings ("Liberté, Égalité, Fraternité") very well. But they are an egregious affront and an insufferable trial to an American.

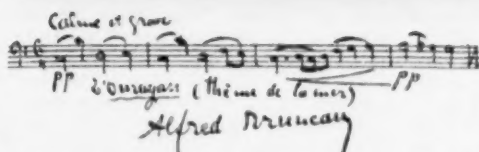
It was pleasanter to watch the girls dancing in the

streets, with their hair pinned back with marvelous metal butterflies and their outer skirts pinned up with more glittering brooches to disclose their splendid petticoats. The petticoats of France! It is all prettier, more light hearted, far richer in variety, and less noisy and less costly than the Fourth of July.

Continuing the "concours" or examinations of the National Conservatoire at the Opéra Comique, the results of the fifth day's proceedings were: Tragédie et Comédie—with fifteen competitors in the first and twenty-four in the latter branch of study. The jury for these classes contained one lady member and proved to be consequently severer with female applicants. M. Fauré, not yet entirely recovered from his cold, and M. Sardou and M. Halévy being obliged to be absent, the president's chair was occupied by Jules Claretie, the other members being Paul Hervieu, Madame Bartet, Maurice Donnay, Alfred Capus, M.M. Antoine, Mounet-Sully, Brioux, Adrien Bernheim, D'Estournelles de Constant, and the secretary, F. Bourgeat.

For tragedy a first prize was given to Mlle. Ludger, in the role of Médée; another to M. Gerbault, in the part of Théodore de Banville's Esopé. Only one second prize was awarded, and it was won by M. Chambreuil. First accessits (honorable mention) were given to Mlle. Denyse-Mussay and MM. Tellegen, Leroy and Karl, while M. Garrigues was credited with a second accessit.

The class in comedy seemed to be more satisfactory. First prize winners were: Mlle. Lifraud (very fine) in Molière's "L'Ecole des femmes," and Mlle. Provost (quite coquettish) in "Le Demi-Monde," by Dumas fils; M.



A RARE PICTURE OF ALFRED BRUNEAU, NOTED FRENCH COMPOSER.

Leroy, in the third act, "La Ville morte," by G. D'Annunzio, and M. de Feraudy in first and third acts of "Les Idées de Mme. Aubray," Dumas, fils. Second prizes were awarded to Mlle. Ludger, in "La Robe rouge," fourth act, by Brioux (this lady carrying off also the first prize for tragedy); another second prize fell to Mlle. Dantès, in scenes from "L'Ingénue," by Meilhac and Halévy, and a third second prize to Mlle. Frévalles. The men securing second prizes were: MM. Guilhen-Puyllagarde, in De Musset's "Lorenzaccio," and Lafon, in "Le Bourgeois gentilhomme," by Molière. First accessits were

given to Mlle. Chanove, and to MM. Deguingand, Chambreuil, Gerbault and Gandra; and second accessits to Denyse-Mussay and Reuver.

Saturday, the sixth day of the "concours," was devoted to the harp (chromatic and the ordinary or pedal harp), and to piano, male classes. There were only four candidates for honors in the chromatic harp class, of whom three were compensated—the first prize going to Mlle. Labatut; the second prize to Mlle. Goudekot, who is but fourteen years old, and a first accessit to Mlle. Mullet—likewise only fourteen. The morceau de concours was a "ballade-scherzo," by M. Perilhou; the sight reading piece being by the same composer.

For the pedal harp eight candidates presented themselves. The test piece for this class was a "ballade," written by the director, Gabriel Fauré, and for sight reading, a trap piece by Cesare Galeotti. One pupil being ill the other seven carried away rewards. Two first prizes were given to Mlles. Emilie Delgado-Perez and Chaumeil; two second prizes went to Mlles. Antonia Petit and Laggé; first accessits were given in Mlles. Dretz and Maria Delgado-Perez; and a second to Mlle. Rostagni.

Fifteen competitors, all armed (and fingered) with Liszt's "Méphisto Walzer" for the strife, came forward to do battle for piano honors. Of this number thirteen came off victorious—of whom one, Jean Verd, had a fainting spell on first sitting down to the piano, but after recovering, was permitted to rest and compete last, when he captured a first prize. Other first prizes were awarded to MM. Etlin, Coye, Poillot, Polleri and Nat. Second prizes were given to MM. Crassous, Trillat and Ciampi. First accessits fell to MM. Gauntlett and Ramondou; and to MM. Schwaab and Florian were accorded second accessits. The sight reading test for this class came from the pen of Henri Février. The jury for the piano, as also for the harp classes, was composed of Henri Maréchal, president; Xavier Leroux, Albeniz, Harold Bauer, Alex. Guilman, Périlhou, Lazare Lévy, Cesare Galeotti, A. Lavignac, Chausarel, Franck (Joseph Thibaud in place of Jean Risler), and Fernand Bourgeat, secretary.

The next day was for Opéra Comique, with eighteen applicants to compete. Of this number, twelve were rewarded by the jury, consisting of MM. Henri Maréchal, president; A. Bruneau, A. Bernheim, A. Carré, P. B. Gheusi, d'E. de Constant, Alex. Georges, Bourgaud-Ducoudray, P. Ferrier, L. de Grammont, Jean Périer, M. Renaud, and F. Bourgeat, secretary. M. Vigneau won the first prize with the "Barber of Seville" (in French, of course), singing the role of Figaro. The first prize for the woman's class was awarded to Mlle. Faye, who essayed the part of Charlotte, in "Werther." Second prizes were given to M. Duclos, whose air was taken from Gretry's "Richard Coeur de Lion," and to Mlle. Bailac, singing a selection from "Carmen." First accessits fell to MM. Lorréze and Vauris; to Mlles. Demougeot, Robur and Mme. Garchery. Second accessits went to MM. Ponzio and Dousset; to Mlles. Cébron-Norbens, Leblanc, and Jurand. As usual on "singing days" and "acting days," there were dissensions in the audience from some of the decisions arrived at by the jury. The remaining "concours" days will be discussed in next week's letter.

The scheme held by Albert Carré (of the Opéra Comique) and M. Isola (of the Gaité Theater) for some time past, to turn the subventioned Gaité into a popular lyric theater, is about to receive attention from the Paris Municipal Council, a committee having been named to examine the plan put forth by MM. Carré and Isola. It is proposed in the transformed theater to play the ordinary lyrical repertory, and for this purpose the Minister of Fine Arts consents to lend the artists as well as the costumes of the Opéra and the Opéra Comique.

The Minister, in return, asks that the city renounce its right to a rental, and that it should, on the other hand, pay the State \$5,000 a year for keeping in proper condition the material and the costumes. The places, the number of which will be increased, will be very low priced—from 50c.

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to 4 frs., i. e., from 10 cents to 80 cents. The lease will be for ten years, it being understood that the suppression of the payment of rent would only hold good as long as the directors carry out the program arranged on. Should the theater for any reason return to other kinds of performances than popular opera, the rent of \$20,000 per annum would again be imposed.

Paul Stuart, formerly of the Paris Opéra Comique and the Theater de la Monnaie, Brussels, will be the new régisseur général at the Grand Opéra next season. M. Stuart will also be identified with the King Clark studios in Paris, taking charge of the opera class for acting, mis-en-scène, etc.

Mlle. Bromanian, an excellent pupil of M. H. Dumartheray, has been engaged by Mr. Russell as a dramatic soprano for next season for his company, headed by Nordica. She will sing especially in the French operas, "Faust," "Romeo et Juliette" and "Carmen," which she has studied more particularly with M. Dumartheray.

Sebastian H. Burnett (formerly a baritone) has been engaged as a tenor at the Berlin Opéra Comique for five years, beginning in the autumn.

Frank M. Church, organist of Sandusky, Ohio, has come to Paris to study with Guilman. During his stay here Mr. Church will also be the accompanist for the baritone and teacher, Oscar Seagle.

A pupil of Mr. Seagle, Saba Doak, goes to Chattanooga, Tenn., to fill a church position as soprano, at New York prices. Miss Doak will also teach in that city.

Howard Brown, baritone, is leaving Paris for Minneapolis, where he will locate as a teacher of singing.

Mr. and Mrs. Henry Wood, of London, passed through Paris last week, en route to Switzerland, where they will spend their vacation holiday.

Francis Rogers, American baritone, has been in Paris for some time past.

Mr. and Mrs. Glen Hall have gone to Marienbad.

Harry B. Cohn, THE MUSICAL COURIER correspondent at Montreal, has arrived here from London, where he spent a pleasant week. Emiliano Renaud, concert pianist and professor at the Indianapolis (Ind.) Conservatory, is traveling with Mr. Cohn, and together they intend to "do" Paris and have a jolly good time while stopping in the "Ville Lumière."

Paul Marcel, a well known singing teacher in Paris, I regret to report, has died here very recently. Deceased was in his sixty-fifth year, and his complaint is stated to have been cancer of the stomach. Among his pupils were some very successful public singers. DELMA-HEIDE.

Summer Term at Duzensi Studio.

Enrico Duzensi teaches four days a week at his town studio, 143 East Eighty-third street. The other two days Mr. Duzensi goes to Jamaica, L. I., to instruct the vocal pupils at the Jamaica College of Music, which is under the direction of Emil Gerber. This master has been making the Jamaica trips since May 15, and now has an interesting class of aspiring singers. Duzensi has had twenty-five years' experience as opera singer and teacher. Many of his pupils are in professional life, either on the stage or winning their way as teachers.

THE NORTH PACIFIC SÄNGERFEST.

SPOKANE, Wash., July 24, 1907.

Elaborate preparations have been made for the entertainment of delegates and visitors to the biennial convention and sängerfest concerts of the North Pacific Sängerbund in this city, August 29 to September 1, when 25,000 visitors are expected. Advices to hand show there will be at least 1,000 singers from various parts of the Northwest, a symphony orchestra of 100 players under the direction of H. Magnus Olson, and several of the foremost vocal and instrumental soloists in the country. The local society has an entertainment fund of \$15,000, which will be increased, and with this a banquet and a series of other entertainments will be provided.

The business sessions and one of the two big concerts will take place in Natatorium Park, the programs includ-

ties in Oregon. It is purposed also to organize a women's auxiliary society, which will have branches in every city in the Pacific Northwest in which we are represented. The Whatcom society will celebrate its tenth anniversary at the meeting."

Madame de Rigaud Will Return This Week.

Clara de Rigaud, who has been spending a brief vacation down at Quogue, L. I., will return to New York this week. A number of pupils are waiting to resume their studies with this voice teacher. One of the Furguson sisters, who is now Mrs. Turner, will begin her studies at once. Mrs. Turner has an excellent dramatic soprano voice, and has sung with success with several companies in the West. Madame de Rigaud expects to have her pupil,



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ing choruses from the works of Wagner, Beethoven, Podbertsky and Strauss. Heinrich Hausmeier, of Spokane, president of the North Pacific Sängerbund, which was organized July 21, 1900, announces that the object of the organization is to elevate the art of music, to bring the German-Americans of the Northwest more closely together and sing the masterpieces of the Fatherland. He added: "We have been assured of large attendances from practically every city and town within 400 miles of Spokane. Among the big societies represented by their entire memberships will be the Seattle Liederkranz, the Tacoma Sängerbund, the Everett Liederkranz, the Walla Walla Männerchor, the Portland Arion, the Kalispell Liederkranz, the Bellingham Concordia Society, the Whatcom Concordia Society, the Boise Turnerbund, and clubs from Butte, Anaconda and other cities in Montana, also several socie-

Mrs. Turner, sing before the New York public next season. Another of the summer pupils studying with Madame de Rigaud is Jeannette Fisher, who is also studying for the operatic stage. Madame de Rigaud's studio is at 11 West Twenty-first street, and her residence-studio is at the Linlaugh, 2647 Broadway.

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35 Weymouth St., W.,
London, July 17, 1907.

The first performance in England of Catalani's "Loreley" did not attract one of the largest audiences of the season, although Covent Garden was well filled last Friday evening. The opera, which is in three acts, has been put into English by Alfred Kalisch, but was of course sung in Italian. The cast was: Rudolph, Jouruet; Anna, Selma Kurz; Walter, Bassi; Loreley, Miss Scalar; Hermann, Sammarco; and Campanini conducted the orchestra. The details of scenery and costumes were carried out with the perfection of finish given to every representation during the present season. The opera proved to be very pleasing and interesting and is to be repeated next Thursday with the same cast.

Other operas sung during the past week included "Rigoletto," "Carmen" and "Ballo." Bonci made his reappearance last Saturday evening as the Duke in "Rigoletto," but the casts were otherwise the same as at previous performances. The two last weeks of the season are now announced, as the closing performance will take place Tuesday, July 30.

The season of the Moody-Manners Company began at the Lyric Theater on Monday evening. There will be eight weeks of opera, during which time many of the best known of the German and Italian works are to be sung in English, and two new English operas will be produced, the one by Hermann Lohr being already in rehearsal. As soon as the Covent Garden season terminates, "Madam Butterfly," "La Bohème" and "Aida" are to be given, and "Tristan and Isolde" will also be heard. During the second week in August sixty members of the Sheffield Operatic Society will take part in "Tannhäuser," "Aida" and "Lohengrin." The selection of operas for the first week opens with "The Merry Wives of Windsor," and comprises "Tannhäuser," "Lohengrin," "Faust," "Cavalleria Rusticana" and "Pagliacci," with matinees of "The Merry Wives" on Wednesday and "Tannhäuser" on Saturday.

The third and last recital that Francis Macmillen is giving this summer in London took place last Tuesday afternoon, when this young violinist was in his usual excellent form. "The Vision of an Ideal," a violin solo from Ernest Blake's unpublished symphony, "Alastor," proved an interesting number. Paganini's concerto in D was played with all the technical skill for which Macmillen

is so well known. Ella Spravka was heard in piano solos and Amy Maynard sang.

The illustration below is the latest picture of Tosti, the famous song writer, who lives in London.

The time for the first performance of the English grand opera that is yet to be announced as winning the \$2,500 prize offered by Messrs. Ricordi nearly two years ago has now been extended to the autumn season at Covent Garden, there not having been sufficient time for the proper examination of all the operas submitted. It is whispered by one of those naughty little birds responsible for so many rumors, that the operas are not up to the standard hoped for and desired. However, that question will soon be settled when the announcement of the prize winner is made and the performance given.

Fanny Davies' concert last week was of special interest, as this lady is well known for her interpretation of Brahms' music. On this occasion she played the variations and fugue on a theme by Handel, Schumann's "Forest Scenes," Mendelssohn's "Midsummer Night's Dream" (the scherzo that she played being her own arrangement), and some Debussy selections. The series of Brahms recitals that are to take place in the autumn



FRANCESCO PAOLO TOSTI

by Miss Davies and Gervase Elwes will be one of the great musical events of the year. They are both known as expert exponents of Brahms, and their recitals in Germany last year brought them much fame.

Kitty Cheatham was obliged to give an extra matinee in order to please the large number of those who wished again to hear the charming artist. As usual, her program was divided into three parts, the first one containing several numbers by Harvey Loomis and H. L. Brainard, written for Miss Cheatham. Those by Mr. Brainard are still in manuscript, and "Contentment" (music by Amy

Frowbridge), sung for the first time, was also one of the unpublished ones. Part II was given over to the interesting negro ditties and stories, the wonderful "Tar Baby" story delighting, as it always does. "When Melindy Sings" was given by request, and there was a short talk before this group on negro folk music. The third part was miscellaneous, opening with "Butterflies" and "Slumberland," incidental music by Minnie Cochrane. Both these numbers are in manuscript, the last named being sung for the first time, and the composer accompanied. Graham Peel, Helen Hood, John Carpenter were other composers represented. Two negro recitations closed an unusually enjoyable program.

Agnes Gardner Eyre, of New York, was one of the artists assisting Richard de Herter at his recital on Monday afternoon, when she played a group of three numbers which included one by the Russian Rachmaninoff. Mr. de Herter was accompanied by Richard Epstein in the "Kreutzer" sonata, as well as in the Max Bruch sonata. Alice Mandeville sang a group of French songs and a number of English ones, being accompanied by Mr. Thackwell. There was a large attendance.

A young American flutist, Marguerite de Forest Anderson, who has been fluting in England for the past three years with much success, is to sail for America on Saturday on the American line steamer St. Paul. She will remain some months in America and will probably be heard in some important concerts while in New York. Miss Anderson has received the highest praise from all the critics of England for her fine flute playing, and her return to London will be awaited with interest, as she will give several recitals here during the late winter and spring of next year, possibly extending her tour to the Continent.

The score of "The Messiah" that belonged to Otto Goldschmidt, the husband of Jenny Lind, is to be sold at auction at Sotheby's next Friday. The score is in three folio volumes, and each volume has the signature of Dr. William Hayes, professor of "Musick" at Oxford in his day. The score has been annotated by Mr. Goldschmidt and is accompanied by papers and letters from eminent musicians. In the same sale there will be letters and scores by Beethoven, Mozart and Weber, with eight letters written by Wagner to Henriette Moritz.

Among the musicales of the week was one at Mrs. Arthur Fay's, where there was a large crowd of friends gathered. The invitations were "To meet Mlle. Emma Holmstrand, of the Opéra Comique, Paris," and, being the guest of honor, she sang several times during the afternoon. Others taking part were Margaret Adela, Pierre Augieras, Horatio Connell, Evangeline Florence, Mr. Fleury, Faith Laborde, Armando Lecomte, Harry Clifford Lott, Bertha Moore, Andre Mangeot, Mile. de Nys, the Misses Sassard, and Walter Wheatley. The accompanists were Mrs. Harry

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Clifford Lott, Frederick Peachey and Herbert van Fleet. The philanthropic committee of the Society of American Women in London gave a garden tea at the residence of Madame Cleaver-Simon last Saturday afternoon, there being a large attendance. The rain which had been falling earlier in the day suddenly ceased, so the garden was a gay scene during the afternoon. There was music from 4 to 5 o'clock, the soloists being Mme. Alice Esty, Madame Cleaver-Simon, Mme. Van der Veer Green, Miss Feilding Roselle, Harry Clifford Lott, Rohan Clensey, Ingo Simon, Oumiroff and Miss Bower, with Mr. Peachey as accompanist. Some of the visiting Americans present were: Agnes Gardner Eyre, Mrs. Rider-Kelsey, Mrs. Bowers, Mr. and Mrs. Clifford Lott, William C. Carl, Bruno Huhn and Miss Douglas.

Last week another of the musicales was the one given by Mme. Amina Goodwin, of the London Trio, where there was some excellent music, in which members of the trio took part.

Mrs. Van der Veer Green was "at home" one day last week, when a varied program was sung, in which Mrs. Green herself sang.

Just previous to her departure for Germany, Madame Nikisch gave a musicale, which was largely attended, for in the short time that she has been in London she has made a host of friends. Five of her pupils sang, Mr. Lott being heard in songs by Brahms, Miss Holmstrand in some German songs; Mrs. Prowse, who has a remarkably fine soprano voice, was heard to advantage in songs by Liszt and Erich Wolff; Madame Bassian sang numbers by Weingartner and Hugo Wolf, and Stella Goodwin, after some Schubert numbers, sang an English song by Frank Lambert, the composer being present. Accompaniments were played by Erich Wolff; Herr Scholander sang several times, and Mr. Hollmann played some cello solos. Madame Nikisch has had a most successful season in London and will return next year for a longer stay. Seven of her pupils go to Leipzig in September to continue studying with her for the winter.

The list of artists for the Promenade Concerts has just been issued and contains the names of over 100 musicians who will be heard between August 17 and October 26. These concerts are very popular and are always crowded, being almost the only musical entertainment during a

greater part of that time. Programs of interest are always played. The Queen's Hall Orchestra is under the conductorship of Henry J. Wood.

The series of concerts at the Lyceum Club will terminate this week, when the program will be composed of composi-



"But, Elise, what are you doing?"
"Hush! I'm practicing the fire music in 'Walküre.'"
—Fliegende Blätter.

tions by Ernest Austin. The music at this club is always of great interest and of a high quality, and many unpublished works have been performed during the past year.

There are only half a dozen concerts announced for this week, so it may be said that the season is practically at an end.

A. T. KING.

ALACK! ALAS! ALGERNON.

44 HAMILTON GARDENS,
ST. JOHN'S WOOD, N. W.
LONDON, July 13, 1907.

To The Musical Courier:

A house especially interesting and memorable to all music lovers and worshippers of famous men was 103 Great Portland street, for it was here that the illustrious German composer, Carl Maria von Weber, breathed his last on June 5, 1826. A tablet recording this fact was placed there not very many years ago by the Incorporated Society of Musicians. As the house was strongly built and by no means dilapidated looking, the idea that it might be in any immediate danger of demolition never entered my mind; yet, when walking down Great Portland street the other day, what was my dismay and horror when I discovered that the house in which the creator of "Der Freischütz," "Oberon" and other immortal works passed the last few weeks of his life had disappeared forever! But how strange that not a single newspaper which has come under my notice should have deemed it worth while to inform its readers of the ruthless destruction of one of the most historical landmarks of the whole metropolis! What shameful indifference and callousness!

Yours very obediently, ALGERNON ASHTON.

Mayme Lois Fox a New American Soprano.

Mayme Lois Fox, a young soprano from Texas, of European training, will be heard in New York next season. Late in May, Miss Fox appeared at a song recital in Memorial Hall, Brooklyn, and her program for that occasion was devoted to German lieder and several operatic arias. The composers on her list included Schubert, Mozart, Franz, Wagner, Schumann, Hugo Wolf, Meyerbeer, Richard Strauss, Brahms, Koschat, Lieber and Campbell Tipton. Abroad, Miss Fox was especially successful in Dresden, where she gave one recital made up wholly of songs by the late Hugo Wolf, and also in Zurich, where she had several appearances. The musical critics in both of these cities wrote articles very favorable to Miss Fox, praising her voice and singing in graceful terms.

The pianists, Stavenhagen and Marie Panthès, have been appointed directors and teachers of the master classes in piano playing at the Conservatory in Geneva.

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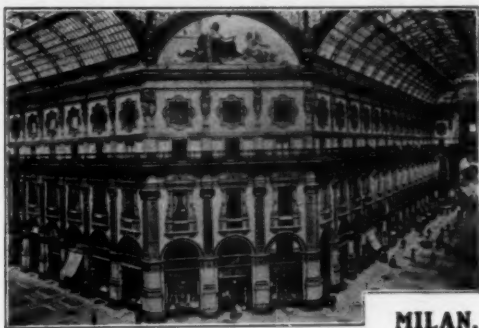
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MILAN.

MILAN, July 5, 1907.

With the hot season all music in Italy seems to have come to an end except in Rome, where the Banda, or better "Orchestra Municipale," still continues its popular Sunday concerts.

Several engineers and architects are to be sent to Germany to study the question of the lowering of the body of the Scala orchestral platform. Experiments have been made, but not yet to the satisfaction of the jury—Puccini, Toscanini, Boito and others.

Another interesting question which is now animating the Milanese public is why La Scala should not have a museum of its history attached to the theater. The question was brought up years ago, but no place available in the vast building has been found fit or safe for such a valuable collection of documents. Few theaters in the world can boast of such a history as La Scala.

Puccini has been in Milan for a few days; he has expressed himself absolutely in favor of the innovation for

the La Scala orchestra. He has gone back to work at his villa at Torre del Lago, in Tuscany.

In Rome all private schools and conservatories have finished their final examinations. Until October nothing will be thought of there but swimming, fishing, lounging etc. Several summer resorts near Rome will have opera, others concerts only.

Martucci, formerly director of the Conservatory of Bologna and now of Naples, has always been reluctant to direct opera. This coming carnival it has been decided to open the San Carlo season with a Wagner opera, "Tristan and Isolde," and Martucci was approached to conduct that one opera alone. After great talk and persuasion he finally accepted, and Lagana, the impresario, is sure he has done a great thing toward improving the taste of the Neapolitan public. After "Tristan" will come "Salome," with Bellini.

Franco Alfano has written a new opera, "Prince Zilah."

The International Opera Company closed its successful season yesterday with "Cavalleria" in the afternoon and

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"Barber of Seville" in the evening. "Norma" was given for the "addio and serata d'onore" of Maria de Macchi on the evening before to a crowded house. The public seemed satisfied, judging by the applause.

The deficit this year at La Scala amounts to 26,000 francs—a great improvement on former years.

Katheryne Carylna, an American, made a successful appearance as Nedda in "Pagliacci." She is a member of the International Opera Company.

It is rumored that Puccini has signed a contract with an American manager for two hundred and fifty performances of "Madam Butterfly" and also one of the principal episodes of "Marie Antoinette."

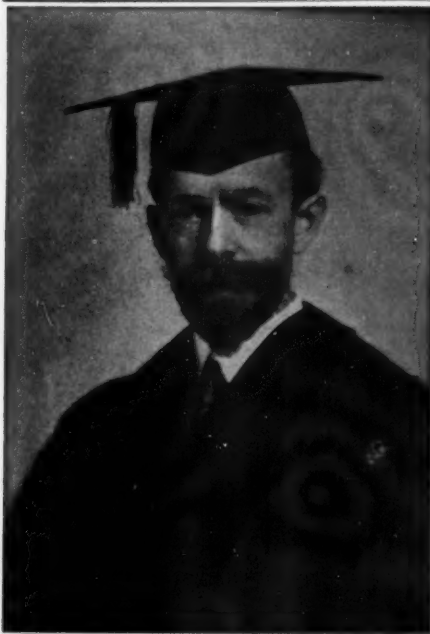
One of the most renowned teachers of bel canto, Paola Vanceri-Filippi, will retire from professional teaching. She gave a soirée of adieu, and several of her best pupils sang most successfully some of the difficult opera arias. Madame Filippi received many congratulations on her work and many regrets were expressed at her abandoning the profession, especially as she was one of the columns of the Conservatory.

The operas to be given this carnival season at La Venise, of Venice, are: "Thais," Massenet; "Hamlet," Thomas; "Marcella," Giordano; "Gloria," Cilea; "Cabrera," Dupont; "Paolo and Francesca," Mancinelli, and "Amarillis," Gail-

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hard. All are new, except "Hamlet," and all are Sonzogno publications.

The closing of the Grand Opera of Warsaw brings many Russian artists to the Italian stages. The Scala will have Chaliapin, Litvinne, Sbrinska and others.

Impresario Bernabei has engaged a very large company for the forthcoming season at Buenos Ayres. Eugenia Burzio heads the list.

At the Teatro Ponchielli (named after the composer of "La Gioconda"), "Thais" and Mascagni's "Amica" (under his own direction) will be given from September 14 to 30.

The Teatro Mercadante, of Naples, will also have a Sonzogno season of opera, opening with "Zaza," by Leoncavallo.

At Trieste, Parma, Trento and Padova, opera is flourishing, more or less. Apropos of Padova, that city just gave performances of Verdi's "Requiem," under the direction of Mascheroni.

The accompanying picture represents the magnificent curtain of the Teatro Morlacchi, at Perugia, which is always rung down before the performance begins. A very successful season of opera has just been finished there. It

was given for the inauguration of the exposition of ancient Umbrian and Etruscan art, which in itself is a marvel. The theater was named after the only composer that Perugia ever had, and whose works are almost forgotten.



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"Cavalleria Rusticana" has been put to music four times. The latest setting is by Monteleone. The opera will make

a tour of Italy if successful in the first two cities—Turin and Alexandria (Piedmont).

Anna Lambrechts, of Rotterdam, has won two prizes in a concours for string music, the pieces being two quartets.

Don Fino, the priest who wrote the sacred opera, "Il Battista," has another one ready, by name "Deborah," libretto by his brother.

Birdice Blye to Teach.

Birdice Blye will take a number of piano pupils at her studio in Chicago. This is a remarkable opportunity to study with a thoroughly equipped artist. Madame Blye has enjoyed the highest advantages possible in Europe, including instruction with Rudoff, director of the piano department at the Royal Hochschule, in Berlin; in Dresden with Von Bülow, and in Dresden also with Anton Rubinstein. Her success as a concert pianist and her varied programs have attracted attention all over the country. She has been importuned by many for private lessons, but she will accept only a limited number of students. Quite recently Madame Blye has refused offers to assume the directorship of the piano department in two leading musical institutions in the Middle West.



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THE AMERICAN INSTITUTE OF NORMAL METHODS.

An interesting summer session of the American Institute of Normal Methods is being held in Boston in the New England Conservatory of Music. It is primarily in the interest of public school music teaching, but has become so high in standard, broad in scope and practical in treatment that many private music teachers and heads of conservatories are attending this seventeenth session.

There are many interesting features of the school—none more so than the character of music literature in use. For instance: Great excitement has been stirred by the presentation of salient points from proof sheets of a work on "Harmony and Ear Training," by Prof. W. A. White, head of the music department of the Teachers' College, of Syracuse University. This seems to be a revelation to harmonists—delightfully simple, direct, educational; eliminating completely all non-essentials, and with them all the false, silly, stupid and wholly incomprehensible conventionalities which had almost succeeded in making of this beautiful and important study a detested if not a dead one. The work will have 250 pages. It has taken eighteen years in formation, and it is destined to revolutionize harmony teaching.

Another delightful addition to the literature of the institute is a series of chorus parts of standard works, printed in pamphlet form, to be used by chorus numbers, adapted for connection with regular piano or orchestral score. They are of the best in music, are carefully adapted without alteration of any essential and without abbreviation, words and music complete. Although brought out in reply to the rapidly increasing demand for cantata and oratorio music by school choruses, these works would be invaluable to choral and oratorio societies of all classes everywhere. Among them are entire oratorios and cantatas; selections

from those, and lighter and more dramatic numbers, as: "The Heavens Resounding," Beethoven; "The Vision," Fauré; "Battle of Dawn," Flotow (from "Martha"); "Glorious Sunlight" (a vocal waltz), Charles Vincent; "Gypsies' Chorus," Roedel; "A Mariner Bold," Stephen Adams; "Jolly Winter" (a vocal polka), Charles Vincent; "Estudiantina," Lacombe. These have been arranged and set to suitable words, and are inspiring numbers.

Two important works, "Harmonia" and "Melodia," add to this fund of high grade literature. They include four part and mixed choruses, invaluable for choral societies, academies and high grammar schools, having progressive exercises, songs, cantatas, oratorio selections, Brahms, Schumann, "The Creation," "Elijah," etc.

An admirable little book was seen, called "Songs Without Words," to train to intelligent phrasing, also a plan of "Interval Syllables," destined to lead to sight-reading fluency.

"Songs of Life and Nature" is a peculiar opening up of the expression of nature through harmony. It holds creations and compilations from Cherubini and Franz Abt to Eleanor Smith, and is full of suggestions.

"Recreation Songs" come through Charlotte F. Furey, a Brooklyn music supervisor, who has made a valuable point for special occasions. "Lighter Songs for High Schools" include a number of delightful songs to be memorized by young people, and so carried to seashore, summer resort, picnic, camp and social gatherings, where the usual time wasting silliness, empty noise and idle "sitting around" may be superseded by the elevating and fascinating occupation of part song and chorus singing.

"Patriotic and Home Songs of All Nations" lend their influence to the present peace and international movements and form interesting studies in varying rhythms and scales, primitive and civilized, collected from all countries.

Then there is a regular graded series of six books—music readers—treating music presentation as beginning with song singing, called "The Modern," and another of three books, "The Normal," commencing with the structure or scientific end of music teaching. The two theories are here given full aid and suggestion through material unquestionably well planned and chosen.

There are many admirable reference music books of all types in constant use, including the most recent "Highways and Byways of Music," having poetic and mythologi-

cal references, helpful to writers, critics and composers of music. And there is in evidence a "Praise and Hymnary," treating hymns from the praise and gratitude standpoint, and used in training to intelligent and musical devotional singing.

And there are many more, all first class, all surprising to one uninformed in the remarkable progress and advancement of music working in the public and normal schools and conservatories.

Mrs. Dunning's Talk to New York Teachers.

Members of the New York State Music Teachers' Association induced Carrie L. Dunning to give a talk on "Music Study" after one of the evening concerts at the recent convention held in Elmira. All remained until midnight to hear her interesting and instructive discourse; many declared it was one of the best features of the convention, and that they would be glad to attend another meeting if they could hear Mrs. Dunning again. After the convention Mrs. Dunning sent the following greeting to those who heard her:

DEAR TEACHERS—Another convention has come and gone, but I believe the New York teachers have accomplished something really worth while this time. It remains for officers and members during the coming twelve months to do something to make the N. Y. S. M. T. A. an all-the-year-round activity, as Mr. Schenck put it, doing good to teachers and pupils all the time; not coming to life for a few days once a year and then going to sleep like musical Rip Van Winkles. Surely we ought to get together from time to time, each county its own members, for artistic and social intercourse. The more we hold up the standard of the ideal and strive to do the best that in us lies, the more our work will tell. We musicians seem sometimes to forget that we are citizens, and that our work is of serious moment to the community. We act as if what we taught were a luxury. Music is no more a luxury than is speech; it is a necessity, and the man or woman who is musically unaware is not doing all the good among his fellows that he is capable of. Let us try to inspire one another. The more in earnest, the more enthusiastic and hard working we are, the more we shall profit intellectually, morally and in the substantial things of life as well. I am, dear musicians, Yours sincerely, Carrie L. Dunning.

Madame Gerard-Thiers Abroad.

Louise Gerard-Thiers sailed from New York for Europe last week. Her trip will include visits to Italy, Spain, Switzerland, France and England. She expects to spend most of her vacation in Paris in special vocal study with her old maestro, Delle Sedie. Madame Gerard-Thiers will return to New York about September 21, and she has planned to reopen her studio, 805 Carnegie Hall, October 1. Florence Leslie accompanies Madame Gerard-Thiers on the trip abroad.

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National Association of Teachers of Singing.

To the Editor of *The Musical Courier*:

The remarks of your editor-in-chief upon the organization, constitution and aims of the National Association of Teachers of Singing are admirably to the point. Each ball has gone direct to the bull's-eye. It is essential that the members of the executive committee shall be as plain spoken about the real objects of the association and the means of attaining them as is Mr. Blumenberg in his suggestions for their guidance.

In the first place, it must be boldly proclaimed that the chief object of the association is the invention and application of a weeding out process, one that shall, as far as possible, entirely eliminate the fake, the incompetent and the incomplete singing teacher from the ranks of the profession. And the very first persons to whom the process must be applied are the officers and members of the association; that is, provided they wish to be recognized as teachers. Your editor will be glad to know that the case is already provided for, for I had it well in mind when I evoked, drew up and presented to the association its constitution and by-laws. These grant a certificate of membership to all teachers of singing of good repute upon payment of a small fee. Thus, becoming a member simply signifies the interest taken in the work of the association. But if the diploma of an active member be desired, a diploma certifying competency to teach singing in any or all branches of the art, the holder of a joining member's certificate must submit to a proper examination before the examining board of the association. At the present time there exist none but joining members—from the founders, the executive committee and its chairman down to the humblest recruit, all are joining members. Not one of them has received any diploma certifying that he is competent to teach. And it will undoubtedly be their first duty and privilege to submit themselves for examination as soon as the examining board shall have been constituted.

Although I contend that the best, the most complete teacher of singing is the one who is competent in all the branches that co-ordinate to make a successful singer, yet, since all are not always found in the same teacher, provision has been made for different categories of teachers: (a) Teachers of vocal physiology and hygiene; (b) teach-

ers of breathing, tone production and voice building; (c) teachers of declamation and interpretation; (d) teachers of repertory, opera, oratorio, tradition and history of singing.

Thus the person who has been a good operatic or oratorio singer, versed in the traditions, and who is able to impart what he has practiced, may become a teacher in Category D, without having any aptitude for teaching voice building, and so on for the other categories.

But, in my opinion, in every category, save A, the teacher should be required to give practical vocal exemplification. In voice building the teacher must show how to emit a pure tone and to contrast it with a bad production, and then differentiate between them. In declamation the teacher must declaim and interpret for the pupils' benefit and not absurdly request them to imitate a phrase thumped out of the piano or scraped from a violin.

Several points not mentioned in these categories are named by your editor, and, without doubt, they are all absolutely essential to the proper functions of the association, particularly those relating to the general indications as to the fitness of a candidate for professional recognition. Are there not talented musicians who are altogether incompetent as teachers?

The great difficulty, therefore, now to be overcome by the association, is the constitution of a competent, tactful examining board. That it will be constituted there is no doubt. The good example will then be set the remainder of the singing world by the first members of the association making abnegation to their ideas by presenting themselves as the first candidates for examination. This alone should have a splendid moral effect.

The state of things to which your editor alludes, whereby vocal teachers who were pianists and pianists who were vocal teachers were to be tabooed, was speedily recognized as being too ridiculous for serious thought. I am firmly of opinion that a teacher of singing cannot be too complete in musical knowledge and acquirements. Alas! he (and she) is most frequently too incomplete. What is to be thought of the celebrated teacher who coaches interpretation and lieder and who cannot speak distinctly or pronounce correctly? I know of several such. Yet

they have the audacity to pretend to teach declamation and enunciation to pupils whose diction is perfection compared with theirs.

In conclusion, let me state that the constitution and by-laws make provision for everything mentioned by your editor-in-chief, and, further, that the advice given by him to begin in a purely academical and polemical way in order to find the practical *modus operandi* of the association meets with the cordial approval and acceptance of

ARTHUR DE GUICHARD.

Providence, R. I., July 28, 1907.

Edwin Lockhart Delights Summer Night Audience.

Edwin Lockhart's numbers especially delighted the last Saturday night audience at the St. Nicholas Garden. He was one of the best singers heard at these concerts this season. His numbers included the aria, "Honor and Arms," from Handel's "Samson," and "O du mein holder Abendstern," from "Tannhäuser." To the first, Mr. Lockhart responded with Schumann's "Two Grenadiers," and to the second he added as an encore "Three for Jack," which showed the rollicking side of this versatile artist. The singer's rich and sonorous voice was in the best condition. He will again sing at the St. Nicholas Garden on the night of August 6.

Youngest Cellist on Concert Tour.

Goldie Gross, the ten year old cellist, pupil of Karl Griener, has been booked for a tour of five cello recitals, as follows: July 29, East Harrington, Conn.; July 30, Bristol, Conn.; July 31, Shore Beach, Conn.; August 1, Worcester, Mass.; August 3, Charlestown, Mass. Little Miss Gross has been engaged by Tali Esen Morgan to play at the Auditorium in Ocean Grove, N. J., August 8. The small artist is preparing her repertory at the Griener summer studio, in Stonington, Conn.

Schenck to Supervise Music in Parks.

Elliott Schenck has been asked by the Citizens' Union to become chairman of the committee for the improvement of music in the parks and recreation piers of Greater New York. Mr. Schenck said yesterday that nothing could be done to improve conditions this season, as the contracts had all been assigned, but that he was studying the situation carefully, with the hope of materially bettering the class of music and the style of performances in the future.

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"THE FINISHER" AND HIS WORK.

"Finishing Teacher" is an appropriate name for him," laughed the blonde girl. "Perhaps 'Finisher,' without the 'teacher,' would be more exact. You are certainly finished in a sad way when you leave his hands; that is, if you stay with him. He has no more ability for teaching than a cat."

"Yes, you are right; he looks the part."

"But I have become suspicious of those teachers who wear their hair à la Liszt and affect loose ties. And I was very much impressed with his make-up when I first arrived, 'green as grass,' fresh from a small town where the phrase, 'Will accept a few talented pupils,' is swallowed whole. But some enterprising person has gone it one better. I read an advertisement this morning that said the teacher had time 'for one more talented pupil.' That is a truthful way of putting it, as there is always room for one more."

"Why did I leave Mr. A—?"

"It came about in this way: At home, because of my fatal facility in learning things by ear and improvising



"THE FINISHER."

all over the piano, I was considered nothing less than a genius. I gradually absorbed that idea into my system and began to think that all I needed was a few finishing lessons before startling the world. My ignorance and conceit were amazing, and my common sense dormant. Well, you can imagine my feverish anxiety to get down to Mr. A—'s studio before his time would be completely filled by waiting talent. I fully expected to find a re-

ception room crowded to overflowing and was prepared to wait indefinitely.

"To make a long story short, I found no reception room or waiting pupils, but the great 'Finisher,' himself waiting for victims in a room just big enough for the piano and a desk. You know what a convincing talker he is. If he could only teach as well as he talks, he would be a wonder. I could have shrieked for joy when he said he thought he could find time for me. Meanwhile, I had volunteered to play for him and he was evidently deceived by my fatal facility, as I call it, and asked me to come two days later, and bring the 'Moonlight Sonata.' I knew it pretty well by ear and could deceive anybody not thoroughly familiar with it. On my way home I bought a copy and when Miss K— came in I asked her to play it for me, which she obligingly did, repeating whenever I asked her. There was method in her kindness, I found afterward. I went to my first lesson fully prepared by ear. At that time I could not read a simple accompaniment. After I had played the first movement in a way to make Beethoven turn in his grave, what do you think the great 'Finisher' said?"

"Listen! 'I once had a pupil,' said he, 'who played a Liszt rhapsody when he was twelve years old.' For twenty minutes he talked about that wonderful boy, and then said, 'Next time bring the G minor ballade of Chopin.' I was dumb, but my common sense began to wake up. I did not stop at the music store. I was too busy asking myself questions."

"When I got home Miss K— took me in hand and we had a heart to heart talk. I have been with her teacher for two seasons and give my first recital tomorrow."

"Certainly, if you would care to come."

"By the way, what success did that fearfully temperamental Clara D— have with her finishing teacher?"

"Why," said the girl in blue, "about the same success as yourself. But she stayed longer. Clara's mother rescued her. She was very much concerned about her, but Clara, being so temperamental, ha! ha! was difficult to deal with. You know the kind that lives for art. One day her mother called for her and waited outside until the lesson, if it could be called that, was finished. While she waited she listened. 'Can that be Clara making all that racket?' she asked herself. 'I did not know she had the strength.'"

"After a tremendous crash of chords, Clara appeared. 'Were you doing all that by yourself?' her mother asked."

"No, indeed!" said Clara, "I only wish I had the power. Professor N— always plays with you. It is so inspiring! He just carries you along in the most marvelous way. And he improvises in the most wonderful way, too."

Last lesson he got so interested in improvising that we had only a few minutes left for the lesson. He is a perfect genius!" gushed Clara. "Genius!" exclaimed her mother, who was thoroughly roused. "He is a dishonest man. How can any teacher finish you when you haven't made a good beginning. You are becoming what I abhor, a piano pounder and not a player. If you lose your touch in this pounding fashion you lose your chief charm. You remember how foolish you thought Lucy when she began coaching before her voice



"TEMPERAMENTAL CLARA."

was properly placed and lost the quality? Well, you are in exactly the same position as regards your playing."

"What did Clara say to that?"

"Not a word, until they reached home. Then, to her mother's surprise, she put her arm around her, gave her a kiss, and said, 'Mother, you would have made an ideal finishing teacher.'"

"How perfectly dear," murmured the blonde."

THE LISTENER.

Recent performances at the Wiesbaden Opera were "La Boheme," "Salome," "Mignon" and "Carmen."

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MUSICAL EDUCATION.

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The Institute of Music Pedagogy, of Northampton, Mass., held this week its eighth yearly session, the most prosperous and resultful of its existence.

It would be hard to find an organization more thoroughly in line with the spirit and letter of the above suggestion than is the Institute of Music Pedagogy, at Northampton. Heritage of one of the most far seeing, experienced, zealous and disinterested of educational apostles, the institute is in the hands of three men who are strong in their resources of art feeling and knowledge, of educational power, and who are devoted to benevolence. In addition, they are young, clear headed, up to date American men in the best conception of the term. In their work they are not tethered by the experimental conditions of the pioneer. They are reaping first fruits. Weaknesses have been eliminated and the strength of certainty is an element of their progress.

All three are trained and scholarly musicians, performers, artists—not simply pedagogues. All three are zealous, almost inspired, educators by birth and training—not merely performers—and all are in the heyday of musical activity in artistic and educative fields. Not one of them has his eyes on pocketbook, position or fame; not one who would not sacrifice personal good to the cause of musical education. Their disinterested devotion, one to the other, outside of "mutual good," is touching as it is rare.

Ralph L. Baldwin is a skilled instrumentalist on the violin, piano and organ (the latter his specialty), and is a singer without pretension but of value in teaching. He is supervisor of music in four districts in Hartford, Conn., where his demonstrations have become of national importance and brought him into the foremost rank among our educators. His choir and recital work are exceptional in standard and progress. He is a recognized leader of choral societies and glee clubs, with now the added feature of a men's chorus which promises much. He keeps in touch and relation with all music life. He is associated as examiner with the Music Teachers' National Association, and has had the unusual privilege of being able to secure the sympathy and collaboration of the private music teachers of his section with school music progress. Of the absolute impersonality of the man, and the loss of self in his work, one must see to know. As to the results of his energy and influence, not only may posterity reap, but the present is looking on at them in surprise, as a revelation.

George Oscar Bowen, a tenor of marked excellence, soloist of a prominent Brooklyn church, is a student of masters, and a school music educator by choice. He is supervisor of twenty schools in Stamford, Conn. An ardent believer in free musical education, of peculiar devotion to

youth and its welfare, young, winning, of charming personality, Mr. Bowen is a strong music power in a large section, and in the promotion of the institute's progress. He has ambitious cantata and oratorio work performed in his schools, engages prominent soloists as "models and examples" for his pupils, works himself in executive, artistic and educative departments, and seeks not an added cent or word of glory for his acts, being absolutely happy in his work.

Lyman Lee Wellman is supervisor of school music in Northampton, where his work is directly under the notice of Smith, Amherst and Mt. Holyoke colleges, of prominent private schools, home culture clubs, industrial and business colleges, and of a circle of elite homes. Here he is successor of Mr. Wellman, who sowed the seed for several years before going to Hartford. Here he is giving valuable aid in carrying on the traditions and advancement of the institute in superior fashion, and here the institute itself is held each summer in July.

Mr. Wellman, who is also a singer and trained musician, has a unique position in the Northampton schools, outgrowth of the practical results of the Music Institute. He has in the high schools advanced elective courses of two years in voice culture, two years in harmony and two years in musical appreciation (study of the best musical literature), all credited on graduation. When we know that his school pupils have performed, among other works, Cowen's "Rose Maiden," "Wreck of the Hesperus" (by Anderton), Gade's "Crusaders," Gounod's "Redemption," "Stabat Mater," "The Creation" and "Elijah," we begin to realize the value of foundation to performance. When we know further that at rehearsals the choruses of these works have been read at sight, with ease and efficiency, we realize the gain to performance by being given full time for finished artistic rendition, robbed of the delays, irritations and disasters of ignorant and inefficient study.

The Institute of Music Pedagogy commenced as a sight reading school, primarily, based upon a little work in that direction by Sterrie A. Weaver, and which, by its unusual results, had attracted much attention. That sight reading is in itself not an end, but a means—that it is related to music art as the reading of the printed page is to literature, as the stitching in a costume is to the costume itself, as the sharpening of tools is to their use—none are more keenly alive than are the heads of the Northampton Institute. That such an educational school should develop into an artistic field of high aims and standards was inevitable. "Pedagogy" has assumed its rightful place now as but the science or law of doing things well, without which art work must ever be lack-

ing in a vital part. But those who believe that this science or law is more than handmade to the real art itself in this music school at Northampton, are misinformed, that is all. The work there includes:

1. Music fundamentals and sight reading.
2. The best, most direct, speedy and infallible ways of getting people of all ages to read music, even difficult music as easily as print.
3. Actual teaching practice under criticism and suggestion.
4. Observation of model teaching of music with material from the Northampton schools.
5. Harmony (from the interval to the symphony).
6. Music appreciation (study of structure, criticism and intelligent comprehension of the best master's works).
7. Chorus conducting (theory and practice).
8. Voice culture.
9. Best ways of imparting instruction in all departments.
10. Lectures upon the exalted side of music, art and the relation to it of thorough technical equipment, its science.

Examination, classes, graded work, certificates and diplomas bind all work. The greatest enthusiasm prevails throughout the institution.

As to the technical work done. Outside of the Paris Conservatory may not be found a condition of unvarying and thorough efficiency (capacity to meet all grades of difficulty at sight), more satisfactory than at the Northampton Institute. Any one who wishes to test the relative values of "emotion" or "science" as having precedence in musical education, should visit the Northampton school. Those who contend that the thorough mastery of fundamentals stultifies inspiration and emotion should go there and see and study. Special help for grade teachers is to be made a feature of work next season.

THE MUSICAL COURIER cannot too frequently, or too strongly urge the coming of private music teachers, vocal and instrumental, to these normal music schools. Many of both classes are now attending them in the endeavor to keep abreast of the rapid amount of scholarly music standard in the schools, and of competition with the army of intelligent highly trained teachers coming out from these normal music schools and conservatories.

Private music teachers must ever be handicapped by dependence upon payments from their pupils. But those who are clever and conscientious can so adapt educational principles to their work as to return to those pupils much more value "for their money," and so help to still the growing discontent of parents as to the expense and lack of result of "music lessons." The work of the private studio is much of it whine, complaint, drudgery and fatigue; that of the schools are inspired and inspiring delight, through "knowing how to teach what they do know."


FANNIE EDGAR THOMAS.



CHAUTAUQUA MUSIC

 <p>ALFRED HALLAM ALFRED HALLAM, the Director of Music at Chautauqua, has had a wide experience as organizer and conductor. His home is at Mount Vernon, N. Y., where he is highly esteemed as a citizen and musical educator.</p>	 <p>C. F. CROXTON C. F. CROXTON, father of Frank Croxton, is supervisor of public schools in the South, and he and Mr. Hallam will direct the public school music during the summer's session.</p>
 <p>FRANK CROXTON FRANK CROXTON, the well known basso, one of the heads of the Vocal Department, will appear as soloist at a number of the oratorio performances. His appearance in joint recitals with Ellison Van Hoose will be one of the leading musical features at Chautauqua this season. The directors of music are to be congratulated for having secured as leading instructors of voice culture the noted singers, Messrs Croxton and Van Hoose.</p>	 <p>REINALD WERREN RATH REINALD WERREN RATH, baritone, is a singer of excellent training who is rapidly making fame. His voice is agreeable and his stage presence attractive. He will be heard at Chautauqua as a soloist.</p>
 <p>ELLISON VAN HOOSE ELLISON VAN HOOSE, who is one of the heads of the Vocal Department, is one of the noted concert singers of the world. In addition to his teaching, this distinguished tenor will be heard at recitals and concerts during the season.</p>	 <p>FREDERICK GUNTHER FREDERICK GUNTHER, baritone, is a member of the Metropolitan Opera House Company. During the last season he was also heard at several New York concerts. Mr. Gunther will be a soloist at some of the principal concerts at the Auditorium.</p>
 <p>CECIL JAMES Of the July quartet Cecil James returns by reason of his excellent work last season. Mr. James possesses in even greater degree the artistic qualities which distinguished his work a year ago. Possessed of a beautiful voice Mr. James has also artistic and dramatic sense and the pleasing personality which are necessary to a singer of high class.</p>	 <p>PEARL BENEDICT In the concerts here in which Pearl Benedict, the contralto, has sung she has disclosed a voice of unusual depth, power and richness. In a recent concert her interpretation of Nevin's "O That We Two Were Maying" and a song by del Diego was particularly charming.</p>

Communications should be addressed to Chautauqua Institution, Chautauqua, N. Y.



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MUSIC IN FLORENCE.

FLORENCE, June 15, 1907.

A very important and excellent move was made here last winter by the establishing of the Societa Orchestrale Popolare Fiorentina (Popular Florentine Orchestral Society). Several Florentines and some foreign residents have subscribed a certain amount of money to start an orchestra that is to give weekly classical concerts, employing soloists as often as they can.

At the first two concerts, Busoni, the Italian pianist, appeared as soloist and took the audience by storm. He also conducted some of his own compositions. The orchestra, being new and inexperienced as an "ensemble," had some difficulty in following his nuances as a conductor, but his wielding of the baton was a revelation to those who knew him only as a pianist. His father was Italian and his mother German, but he was educated musically in Germany, which accounts for his absolutely thorough musicianship.

The young American violinist, Spaulding, appeared at another one of the concerts, playing Beethoven's concerto. He has a very calm, serious, classical style and plays with much feeling.

Germaine Arnaud, a little Parisian pianist, sixteen years old, and winner of the first prize at the Paris Conservatoire, played at the next concert in the most wonderful manner Saint-Saëns' concerto in G minor. The finesse of her execution, her power, her wonderful entrain and faithfulness to tempi all place her in the very first rank. She afterward played several soli, and her rendering of the etude by Sebastian B. Schlesinger won her an ovation. Why has not some enterprising impresario engaged her for America? She is sure to carry all before her. Besides remarkable talent, she has great personal charm and a most modest and sympathetic stage presence.

Wasily Sapellnikof, pianist, and Alexandro Barjansky, cellist, played at the sixth concert. Sapellnikof performed the great B flat minor Tchaikowsky concerto in his

unique and masterly manner. One feels as if this beautiful bit of Russian music were written for him. He seems to enter into the whole Slav atmosphere of the concerto, and the dash and temperament he inspires it with fairly takes one's breath away. During Tchaikowsky's lifetime Sapellnikof was always called upon by the great composer to play the piano part of the concerto, so it has become a part of the pianist, and one feels that in the performance. Young Barjansky plays with great temperament and has a phenomenally huge tone, but either through nervousness or too much energy he played so frequently below pitch

the credit is due to the untiring work and pronounced ability of the director, Alberto Rimboni.

Bemberg's "Ballade du Désespéré" was performed here at a concert, with Bemberg reciting the monologue and Lily Braggiotti singing the vocal part. It is an exquisite little musical sketch.

Caruso has just bought a most beautiful villa near Florence.

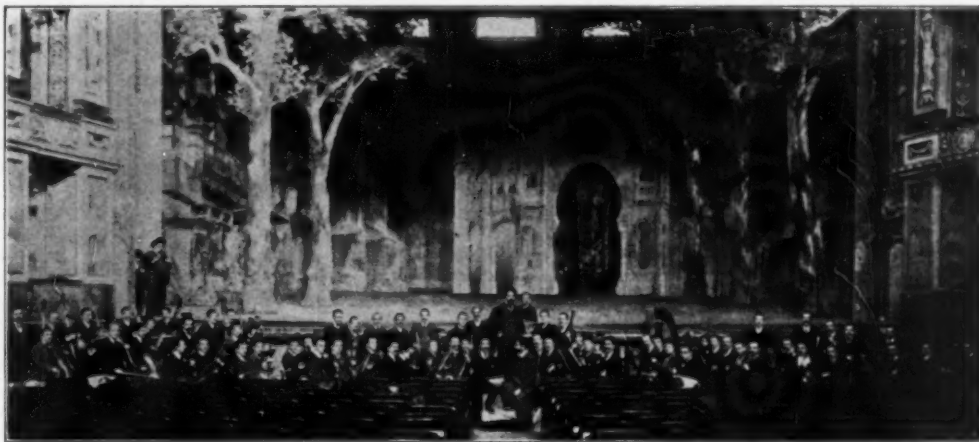
Vladimir Schaiewitch, pianist, and Louis Siegel, violinist, gave an interesting recital at the Philharmonic Hall. They are both very young Americans finishing their studies in Europe, and both show great promise for the future. Siegel is a pupil of Ysaye and Schaiewitch a pupil of Godowsky.

De Garcia Abello, a Mexican baritone, gave a concert at the Nicolini Theater. He has a soft, rich, parlor voice, but failed to have any success, owing to the exceedingly poor program he offered and the indifferent artists he had to support him.

Bonci and Bassi did a lot of driving together around Florence before they went to London for the Covent Garden season.

ISIDORE BRAGGIOTTI.

THE NEW ORCHESTRA OF THE TEATRO COSTANZI, IN ROME.



that certain passages were made unbearable. He has a striking and interesting personality and seemed to please the public.

Frank King Clark's address during August will be the Virginia Hotel, Chicago.

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A REVOLUTION IN ART.

During the past three months a series of letters have appeared in *THE MUSICAL COURIER*, which tell of a bloodless revolution in the Far East. These letters, from the Tokio correspondent of *THE MUSICAL COURIER*, Prof. S. Iwamoto, are extremely interesting to one who has attempted to view the field of music through international lenses. I, for one, was most agreeably surprised by the concert programs from Yokohama, Tokio, Osaka and Hokkaido, as they were composed almost wholly of modern classical (Western) music from Mozart to Tschai-kowsky! The full significance of music events disclosed by these program announcements would not be appreciated by the cursory reader, but they point unmistakably to an art revolution, which may be compared in its decisive results with the Renaissance, the Reformation and the Emancipation Proclamation of Lincoln. One must have listened with the inner ear to Chinese, Indian and Japanese music in order to form a realizing sense of the immeasurable hiatus which separates Oriental from Occidental music. While the Japanese have considerably improved upon their original Mongolian and Tartar models, yet the native music of Japan is to our sense almost wholly lacking in euphonious expression, melodic and harmonic charm, regular mesural proportion and division, and rhythmic grouping are unknown qualities in the music of Nippon.

Since the Chinese Goliath was overcome by the modern David, from the little Island Kingdom, our attention has been directed to the land of the Mikado, and now that the Japanese have so signally vanquished the Russians on land and sea we are no longer surprised by any act of prodigality on the part of modern Japan. In textile fabrication, in horticulture, in finance, commerce, navigation, architecture and education the Japanese have advanced as rapidly as in the science of warfare. And ever since the Columbian Exposition our art critics have held in high esteem the perfection of detail as revealed in Japanese marine views, ceramics and other art products.

At a recent meeting of the Patria Club, in the Hotel Savoy, this city, the program was given to "Japanese Esthetics." Mrs. George T. Ladd, wife of Professor Ladd, of Yale, read an original paper on the "Art of Flower Arranging," as understood by cultured Japanese. The great variety of flower and shrub decoration, the minutia of detail, and significance of form and color, as explained and illustrated by Mrs. Ladd, were a surprise as well as an informing pleasure to the audience. The entire scheme reveals great patience, artistic instinct and conscientious care for detail which seem to be characteristic of the Japanese.

After the lecture there was a short program of musical selections from European as well as Japanese composers, performed by Professors Takaori and Iwamoto, the latter now serving as Tokio correspondent of *THE MUSICAL COURIER*. This recital was a fair illustration of Oriental vs. Occidental music, because they were there heard in juxtaposition. The native selections, in which I was principally interested, were performed upon the two most favored Japanese instruments—the samisen and the koto. These instruments conform to the heptatonic and pentatonic scales. The upper leading tone is usually too flat for harmonic purposes, and frequently the lower leading tone is imperfect. In the pentatonic scale-forms the lower leading tone is necessarily included. Their chromatic scale is obtained by the tuning of twelve fifths upward, each fifth acoustically perfect. Another peculiar Oriental interval is obtained by dividing a minor third equally or nearly so. The first interval in 151, the second 165, thus giving 316 for the small third. This is Arabian and perhaps also Malayan. Our practical harmonic system does not recognize nor admit this interval, nor can we employ what Professor Moor terms the neutral third, which is common to all Oriental scales. In fine, the entire Japanese system of tonality is acoustical rather than musical, physical rather than artistic. The art of music is plastic and cannot rest upon an absolute, scientific basis, which acoustics certainly is. In 1894 I contributed to *THE MUSICAL COURIER* a dissertation on "The Supposed Physical Basis of Harmony," and therein I effectually disposed of the contention between art and science—at least to my own satisfaction. Tones lying between our normal music intervals (and therefore non-harmonic) give to the Japanese compositions a strident, dissonant, warlike character, which is not compensated for by the quaintness of the tunes thus evolved. Indeed, such systems preclude the possibility

of mood and impression music. Certain acoustical intervals not found in our normal or chromatic scales may, as melodic tones, be acceptable to the Oriental ear, but when a variety of harmonies (demanded in modern tone painting) are applied to neutral thirds, imperfect leading tones, etc., the effect is too dissonant and incongruous to be seriously considered.

The Oriental system does not include our euphonious lyric cantilene, our thousand hued harmonic coloration, nor our clearly defined mensural and rhythmic groups. The range of expression is therefore very limited.

At the conclusion of the Patria Club program already mentioned, I enjoyed pleasant converse with the Professors, Takaori and Iwamoto, and made a brief examination of their music and instruments. The professors are well informed and courteous, and so sincere that they admitted to me the superiority of our Western music.

There is, however, considerable talk in Japan about "combining the Eastern and Western music" into some kind of harmonious amalgam, but I consider this mere speculative hypothesis. We may add oil to water, but they will not coalesce, and so our Japanese friends may adopt Western music while they continue to cherish the Miyako, the Nauwa, Gensoku and other native tunes, but if they attempt to combine European harmony with such national songs as "Harusame" they will be compelled to sacrifice either the one or the other. As already demonstrated, art and science cannot be made to coalesce. Also, Japanese instruments, such as the samisen, naganto, koto and kokyer, will need alteration or reconstruction. Even then the two styles of music can never become homogeneous.

In behalf of the Japanese it should be stated that only in music do they betray the effects of their former isolation and seclusion. In other affairs they are at the head of the great column of progress, and we might learn many useful lessons from them, if we would. Surely they have never been guilty of such vulgar prejudice and senseless brutality as the mobs and political tricksters of California are now preaching and practicing against the Japanese.

Ever since Commodore Perry opened the seaports of Japan to foreign commerce, the authorities of that progressive nation have sought every honorable means of improving their condition and their position in the family of nations. In 1876 (if memory serves me fair) Prof. L. W. Mason, of Boston, was engaged and authorized by the Government of the Mikado to introduce American musical methods into the public schools of Japan. This task was successfully accomplished, and for some time thereafter the natives spoke of all Occidental melody and harmony as "Mason music." Soon after his return from the Orient I chanced to meet Professor Mason, and he was enthusiastic in his praise of the "Land of the Rising Sun" and its intelligent, kindly disposed people. Their musical awakening dates from the official visit of Professor Mason, but all attempts at art progress were interrupted by their great wars with China and with Russia. The Western music germ had been bestowed in productive soil and the growth has assumed such form and stamina that it can now withstand the chilling prejudice of medievalism.

Professor Iwamoto in a recent letter to *THE MUSICAL COURIER* says: "Generally speaking, the Japanese original music is gradually giving place to the newly introduced Occidental music." He also states that in the Tokio Conservatory there are among the teachers two English, two French, two German, one Russian (?), and three American. Another Government Conservatory is to be located at Osaka, where there is a large and flourishing musicians' society and an orchestra. Military bands, Wagner societies, many pianos, organs and orchestral instruments, lectures upon pertinent topics of music, concert programs of modern classic compositions, growing conservatories, and even oratorio performances are sufficient evidences of the passing of Oriental music. In a letter to *THE MUSICAL COURIER*, by Mr. Blumenberg, dated Paris, December 9, 1904, he quotes a press dispatch to the effect that a band on Admiral Togo's flagship, the Mikasa, performed international airs during a reception. Mr. Blumenberg conjectured that these airs could not have been given on native Japanese instruments, and, therefore, concluded that the flagship, and probably other battleships, maintained regular naval bands. His surmise was correct; nearly all the bands were, even at that time, regularly organized by European and American musicians, though the native instruments were not wholly disbanded. Indeed, most of the Japanese theaters still maintain the

original music, which will, for some time to come, be naturally associated with the dramatic situation and the atmosphere of the playhouse.

The advance already made, however, is both remarkable and gratifying, and we may fairly assume that after the Mikado's subjects have harkened to the sublime oratorios, the majestic and significant symphonic poems and the charming opuses for violin, piano and organ by the great Occidental masters there will be small probability that the dissonant twanging of samisens and kotos will maintain its ancient spell. These will be discarded as the sword of the Samurai has given place to the long range repeating rifle, and as the catamaran has been superseded by the electric launch.

A. J. GOODRICH.

NEW YORK, July 30, 1907.

Wilcox in Atlantic City Concerts.

The success of John C. Wilcox, the New York baritone, when he made his first Atlantic City appearance as soloist at the Marlborough-Blenheim concert of July 14, was so pronounced that he was at once engaged for two return engagements, and last Sunday evening he duplicated his initial success. Double encores were demanded after his singing of the "Tannhäuser" "Evening Star" aria and again after his group of songs. He will make his third appearance here on August 11, singing the "Pagliacci" prologue and a group of songs. The instrumental sextet, under direction of Louis Kroll, at the Marlborough-Blenheim, plays with a finish that would win the admiration of Mendelssohn Hall audiences. The Sunday night concerts attract large and appreciative audiences. August 4, Mr. Wilcox will sing at Edgewood Inn, Greenwich, where Sunday night music is also made a feature.

Satanic.

Sharp—Did you know that Satan inspired Tartini's "Trille du diable"?

Flat—The devil you say.

George Sweet's Work in Florence, Italy.

George Sweet, now established in a fine large studio, at 13 Lung' Arno Serristori, Florence, Italy, has made acquaintances rapidly among the American and English residents, as well as among a number of old Italian families. Several pupils went over in May with the master, and in the autumn more will join him. Florence will continue to be Mr. Sweet's permanent home, a city in which he himself won some of his early triumphs in opera. A number of those now studying with Sweet will begin their careers within the next year.

Patriotic Paur.

Emil Paur has cabled from Europe his intention of filling the Pittsburgh Orchestra vacancies with musicians resident in America. This sets at rest the rumor that the conductor intended to bring his new forces from Europe.

Friendly Competition.

Lady (in music store)—Do you keep pianos here?
Proprietor—No, madam; the man across the street keeps pianos. We sell them.

Janpolski's New York Recital.

J. E. Franke has announced that Albert Janpolski, the baritone, will give his New York recital in Mendelssohn Hall early in November. The singer's program will include novelties, among these songs by modern Russian composers.

His Masterpiece.

Composer (to father-in-law)—What do you consider my greatest work?
Father-in-law—When you worked me to let you marry my daughter.

Carbone to Return September 1.

Signor Carbone, who is now at Newport, R. I., will return to his Carnegie Hall studios September 1. This vocal master has been highly successful in training pupils for the grand opera stage.

"Home, Sweet Home" Sold.

"Home, Sweet Home," the John Howard Payne cottage in East Hampton, L. I., has been sold with a small section of the farm to G. H. Buck, of Brooklyn.

GEORGE HAMLIN

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TONKÜNSTLER FESTIVAL IN DRESDEN.

DRESDEN, July 8, 1907.

The great annual meeting of the Allgemeiner Deutscher Musik Verein (founded by Liszt) was held in Dresden this year for the first time since the society's foundation. On the eve of the festival the oratorio of Albert Fuchs, "Blessed Are the Dead," noticed at length in *THE MUSICAL COURIER* of January 16 last, was performed in the Kreuz Kirche before the members of the Verein and a large audience, under the direction of Johannes Biehle, of Bautzen, with the original chorus of the R. Schumann Singakademie, enlarged by the members of the different Vereins of Bautzen, which greatly enhanced the general effect of the chorus throughout. It was a magnificent performance, and the work appeared to great advantage in every way. The artists who took part were Gabriele Müller (daughter of Dr. Müller, the well known vocal teacher, of Dresden), who now is at the Royal Opera of Hannover; Frau Boehm van Endert, the Messrs. Plaschke and Rains, all of the Dresden Royal Opera; Hans Buff-Giessen, and Charlotte Huhn, of the Cologne Opera. All were excellent in their parts. Willy Olsen, of the Philharmonic Orchestra, was the violin soloist, and Alfred Sittard, the organist of the church, was at the organ.

The festival proper began with a concert of chamber music in the Vereinshaus, with works by Middelschulte, a passacaglia, in D minor, for the organ, by August Reuss, a quartet in D minor and a serenade, op. 14, by Sekles, for flute, oboe, clarinet, bassoon, two violins, viola, cello, bass and two harps, performed by members of the Royal Orchestra, under the direction of Schuch, also another quartet by Hans Pogge, in one movement, for violin, cello, clarinet and piano, performed by the Petri Quartet, with Percy Sherwood at the piano. Space is lacking to describe these works in detail. Suffice it to say that while all possess certain claims to be heard, I shall dwell on the really great events of the meeting only. One of these was the beautiful serenade of Sekles, just mentioned, a work of modern trend, in five movements, which met with immediate recognition for its beauty of musical impulse, spontaneity and invention. It was magnificently performed by the orchestra under Schuch's inspiring beat.

Percy Sherwood's performance of the piano part in the Pogge quartet received more than an ordinary meed of praise, likewise the Petri Quartet. The second chamber music concert in the Vereinshaus presented a string quartet in one movement (over an hour in length), by Arnold Schöneberg, a friend of Mahler, which may account for its acceptance by the Verein. Notwithstanding the impeccable performance of the work by the Rose Quartet, of Vienna, it was received at its close with hisses and prolonged and general marks of disapproval, probably owing to its apparently endless length and tediousness, from which mere mechanical cleverness can never save a work. Order being restored, the songs of Water Courvosier were then sung (the composer at the piano) by Chavanne, Plaschke and Wedekind, all of the Royal Opera. To be noted especially were "Gode Nacht," "Die Taube" and "Spanisch," exquisitely interpreted by Wedekind, who was in especially fine voice; the songs showing moments of high inspiration. Next came the trio for piano, violin and cello, in F minor, by William Rohde, for some time resident in America, performed by

the Bachmann Trio, Bachmann at the piano. This was pronounced another "event" of the fest, a work signalled by the critics for its genuineness, earnestness, its perfection of form—after Brahms—and its true musical beauties, both as to invention and depth of feeling. Bachmann, it is needless to say, did himself and the work ample justice. The King and Crown Prince, with Prince Friederich Christian, Princess Johanna George and suite, were all present at the concert, also Schuch, Graf, Seebach and other notabilities. I see that I had almost omitted to mention the beautiful songs of Kienzl, the popular composer of "Evangelimann," sung in matchless manner by Burrian. Especially pleasing and worthy of all praise was the one entitled "Meine Mutter," which thrilled every heart present. The composer was at the piano—an interesting moment.

"Salome" was performed at the Opera before the members of the Verein, for some of whom it must have been a first performance. This has been the subject of so much discussion and fierce contention that it will not be necessary to add anything here. Owing to the fine performance by Schuch and his faithful orchestra, and to a cast composed of "stars" only, the audience was given an unexcelled opportunity to judge of the merits of the work. At its close the whole audience rose as one man to acclaim the wonderful orchestration, the unheard of "unification" of keys, the richness of characterization, the polyphonic cleverness and unsurpassed tonal effects of which, today, Strauss alone is capable.

"Moloch," by Max Schillings, was another opera chosen for the fest. Schuch and his forces, with a cast composed of Krull, Von Bary, Perron, Scheidemantel and Chavanne, rose grandly to the occasion. With such interpreters the opera ought surely to meet with success, and yet the parole has gone forth that the work is tedious, "langweilig," et al. Thus, in portraying the telling situations which such a case involves, the music has often necessarily to take on a philosophical and abstruse character. This is not a criticism; it is merely a personal impression of the work. The opera was received with such enthusiasm as to seem to justify its retention in the repertory of our Dresden Opera. Schillings and Schuch were called before the curtain many times.

The first orchestral concert gave us the prelude and fugue in C sharp minor, by E. N. Reznicek; the song cycle, "Erstes Lieben," after Gottfried Keller, composed and sung by Ludwig Hess, of Berlin; the "Kaleidoscope" of Noren; Pfitzner's "Christelfein"; two ballads, "Ein Lied" and "Der Knabe am Moor," by Julius Weissman, sung by Perron, and the "Symphonic Festal March" of Ludwig Thuille, which closed the concert. Most of the foregoing did not reach the high water mark nor give striking promise of life in future generations. "Kaleidoscope," by Heinrich G. Noren, was an exception, however. The simple and plaintive theme is put into many different forms, representing various picture or moods. We are led from one scene to another, until finally we meet Richard Strauss, and the familiar first theme of "Heldenleben," in a marvellously clever combination with a counter theme. It is safe to say that, except Noren, not a composer since Strauss has given greater rein to his fantasy or shown an easier mastery of

form with a more skillful hand, yet remaining strictly within the precincts of musical law. The work was several times interrupted with applause, and at the close the whole house burst into one overwhelming acclaim of the work. Noren's name being then called from every direction of the house, he appeared many times, congratulated by Schuch and the orchestra. A word, too, for "Christelfein," for its wealth of invention, its naiveté, its warmth and tenderness.

The second orchestral concert, the last of the fest, presented nothing especially interesting or worthy of note, except, perhaps, the symphonic poem of Scheinplug, "Frühling, Ein Kampf und Lebenslied," which, in spite of the beautiful "Frühlingstraum" and glorious "Frühlingsland," nevertheless abounded in bizarre combinations, where seconds blown by trumpets, and intentional consecutive fifths were too much in evidence to please even the most tolerant musician. The work was received with mingled marks of applause and disapproval. The exquisite little, unpretentious idyll, "Waldfrieden," by Professor Sommer, of Braunschweig, should also be recorded. It proved to be a most refreshing change, after such a "Kampf" as preceded. As to the "Ouverture zu einem Drama," by Georg Schumann, and the songs by Ehrenberg and F. Moser, they failed to convince and carried off no decided victory, though the last named might have succeeded but for the too heavy orchestration, which obscured the beauties of the song, and above which not even Scheidemantel could soar. The fest closed with an orchestral performance of "Mazepa," showing that master hand of Liszt, which so few have been able either to imitate or to surpass—a fitting close to the fest. After the concert, a farewell reception was given to the musicians by the city of Dresden, in the Belvedere, to which your correspondent was invited; of course, a brilliant event, in which shone all the musical lights of Dresden and the Verein.

E. POTTER FRISSELL.

Nordica Praises Mary Lansing.

Mary Lansing, the American contralto, recently sang for Mme. Nordica in Paris, having been sent to her by her teacher, Jean de Reszké, with a letter of introduction. Mme. Nordica praised Miss Lansing's singing in the warmest terms, remarking particularly on the beauty of her voice. She advised an operatic career, but Miss Lansing prefers concert and oratorio work.

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SIG. ED. CASTELLANO, heroic operatic tenor from La Scala, Milan, who created the title role in Massenet's "Manon," and whom a Rio Janeiro critic eulogized thus: "Hearing Castellano last night recalled to us the voice of Caruso, who completed his contract at the theater only a few days ago."

MISS ADA SASSOLI, protégée of Madame Melba, and of whom the Free Lance of London wrote this rhapsody: "I have never heard anything like Sassoli's playing of the harp in all my life. It is imaginative and beautiful beyond words. She makes the harp literally speak and respond to her faintest touch."

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ABOUT ARTISTS AND TEACHERS.

Ernest Sharpe, the basso, and Mrs. Sharpe have returned to their Boston home, after a trip completely around the world. They have visited twelve countries, and have been interested in the music of each. Mr. Sharpe, who has been successful in interpretation of songs by Hugo Wolf and Reger, has added American song composition to his repertory, and won recognition from the best writers in London and Berlin. If notices tell the story, Mr. Sharpe has added much to his credit as well as to ours by his recitals. He has been recalled as many as six, eight and ten times, and had spontaneous applause from large audiences.

Gaston Sargent, the gifted young American who has been studying with King Clark in Paris, is to sing in Queen's Hall, London, as his debut. He has become a society favorite in London, and has recently sung on a program with Edouard de Reszke. The young artist is enthusiastic in praise of Mr. Clark, as being "a teacher who knows, and knows how to teach what he knows." Dorothy Sargent, Gaston Sargent's sister, now in Marblehead, Mass., with their mother, has a lovely voice, and has been studying vocal culture and harmony the past year with Pauline H. Clark, the Boston vocalist, and French with Miss Folger.

Melanie Murdock is in Lowest Harbor, near Eliot, Me.

Florence Fernald, of Brookline, and her family are summering at Magnolia, Mass.

Beulah B. Chambers, the Washington organist and pianist, is at Rockport, Mass., for the summer.

Marion Franklyn Kellar is teaching the voice successfully in Boston, and has a large class. Among her promising pupils are Florence Johnson, of Cambridge, soon to

give a recital of her own; Emma Tuttle-James, known as Emma Tuttle, of the Boston Ideals, and herself a teacher, and Miss Perseus Sherman, now in Williamsburg, Va., a music leader. Miss Kellar has left Boston for the summer and will resume vocal work there on October 1.

John Herman Loud, organist, at Newton, Mass., has received honors recently through musicianship.

Charles Bassett, the tenor, is now in Italy. He will pass some weeks on the Island of Capri before returning to New York.

Mildred Langworthy, soloist at the Second Church of Christ (Scientist) Sixty-eighth street and Central Park West, will spend her vacation in the Eastern States. Miss Langworthy will reopen her studio, 339 West Fifty-fifth street, and resume her place in the choir, early in September.

Alice van Ostrand is in Boston, from Yankton, S. Dak., where she is an energetic music leader. She came on to attend the American Institute of Normal Methods, being supervisor of music in the Yankton schools, with Superintendent Shellenberger. She speaks with enthusiasm of the work in music by Prof. L. N. Dailey, director of the music department of the Congregational University in Yankton.

S. W. Cole, director of the People's Choral Society, in Boston, will, with that body, celebrate its "second decade" of existence in October. An important program, including Handel's "Samson," and a miscellaneous one will be given. Many distinguished visitors are to be present. The society numbers 450, and meets now in Symphony

Hall, as being the only building large enough for the audiences.

Walter Pulitzer, writer and composer, is rusticated at Mt. Pleasant, in the Catskills. Eden Greville, Florence Edney and her mother, E. O. Towne, Piero Tozzi, Walter Hewetson, I. G. Legge and others known in the art world have been or will be his guests.

Amy Grant has been giving musical readings in Shelter Island, at the Manhasset House.

J. Homer Grunn, of the Chicago Musical College for four years past, has resigned to become the head of the piano department of the Arizona School of Music, Phoenix, Ariz.

Caroline King Hunt, the pianist, formerly of Worcester, but now of Boston, is summering at York Harbor, Me.

Another De Guichard Pupil Engaged by Savage.

William Hughes, Jr., a lyric tenor, pupil of Arthur de Guichard, sang for Mr. Corey, of the Henry W. Savage Company, last Friday, and was immediately engaged. This makes the third singer from the De Guichard studios heard and accepted by this management within two weeks.

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THEO. KONRAD, Heroic Tenor, of Cologne and Covent Garden Operas.
THEODOR WILKE, Heroic Tenor, of Strassbourg Opera.
DELLA ROGERS, Soprano, Hamburg Opera.
HARRIET BENE, Mezzo-Soprano, of Berlin Comic Opera, at present on tour with Savage "Butterfly" Company.
FLORENCE WICKHAM, Mezzo-Soprano, of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.

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GEORGE HAMLIN AT HOME AND ABROAD.

George Hamlin passed the first half of the last musical season in Europe, where he duplicated his immense successes of the previous years abroad, more especially the seasons of 1904 and 1905. His recitals in Germany received the highest praise from the critics and the highly cultivated musical audiences. Mr. Hamlin sang before Prince and Princess Eitel Fritz and the court of Berlin and many others of the nobility. In Baden-Baden, the Grand Duke and the Grand Duchess attended his concert and publicly praised and congratulated him after his singing. Mr. Hamlin's American season, since his return from Europe in January, has been the most successful of his career. He has been received with enthusiasm wherever he has appeared and he is undoubtedly one of the most popular and talented artists now before the public. He was the first singer to introduce the songs of Richard Strauss to American audiences, and he is a recognized authority on these and other German lieder.

Mr. Hamlin has an extended repertoire consisting of eighty oratorios and cantatas, over 300 German, French and Italian songs and 325 English songs.

The following press notices taken from papers in Europe and America speak for themselves:

Because of his serious and excellent schooling he makes the most artistic effects, as nothing in the way of beauty of tone is lost and easily reaches the high B. Mr. Hamlin has proved himself in everything an artist of distinction, who has the right to give his own recitals. He is an intelligent and interesting singer.—Dresden Nachrichten, November 5, 1906.

Such a schooling, and thorough education, such a subtlety and lightness of tone development, and such a flow of legato and vibration of the resonant chamber, such a healthy elasticity and solidity as distinguished Mr. Hamlin's singing, one seldom hears.—Dresden Anzeiger, November 6, 1906.

Mr. Hamlin's mezza-voice is an object lesson, and his phrasing, added to a clearness in intonation and a beauty of interpretation in all styles, give him an enviable place among the singers of the day.—Dresden Daily, November 6, 1906.

Of the solo concerts we would mention a recital given by that excellently schooled singer, George Hamlin, who possesses great taste in delivery and expression.—Die Musik, Berlin, December 1, 1906.

Mr. Hamlin is a very artistic singer, giving the full meaning of the songs, and knowing how to produce great effects with his pianissimos.—Berlin Post, October 25, 1906.

George Hamlin, the American tenor, who made so favorable an impression on the occasion of his previous appearance, rendered his songs with great dramatic force, carefully entering into the true spirit and was vociferously applauded by the large audience.—Berlin National Zeitung, October 26, 1906.

George Hamlin, the well accredited singer, was received with demonstrations of enthusiasm and given a lively ovation. He sang with

much expression, warmly and convincingly, with a large, well-sounding tenor voice, songs by Handel, Schubert, Schumann, Brahms, Wolf and Strauss. His technique is in a high degree masterful.—Chemnitz Allgemeine Zeitung, November 7, 1906.

Hamlin is the happy possessor of a magnificent tenor voice and furthermore displays a sympathetic interpretation. At the end of the concert the Grand Duke and Duchess spoke for a long time with the artist, expressing their grateful acknowledgments.—Baden Tageblatt, December 3, 1906.

In Mr. Hamlin we became acquainted with a heroic tenor with a large voice, especially brilliant in the upper register. He sang Wolf's "Wo find ich Trost" and "Caecile" of Strauss with orchestral accompaniment, magnificently. In these he showed his fine dramatic talent and the magnitude of his brilliant voice.—Baden Volkszeitung, December 4, 1906.

Mr. Hamlin has learnt much, as can be seen by his highly developed breath control, and works with absolute surety and ease. The voice sounds equally well in all registers. The singer is able to make beautiful effects with the mezza-voice; also in his interpretation he is possessed of splendid understanding and he showed himself, on the intellectual side, to be a well-educated singer.—Munich Allgemeine Zeitung, November 3, 1906.

We found out long ago that Mr. Hamlin knows how to treat his voice with more skill than most of the German tenors. He is considered here, and rightly, a fine singer, not only, however, from the vocal side, but also in his excellent pronunciation of the German.—Berlin Correspondent of the New York Staats Zeitung, November 11, 1906.

Mr. Hamlin's song recital might well have been taken as a lesson by some of the many professional singers scattered through his appreciative audience, for in respect of program making and of interpretation the American tenor's concert was of signal merit and interest. There was as much intelligence in Mr. Hamlin's interpretation of what he sang as in the program's design. The mood of the text as the composer had seized it was published with intuition and eloquence by the singer in terms of clear enunciation, good phrasing, and well chosen vocal color. Mr. Hamlin is an artist always worth while.—New York Tribune, March 26, 1907.

Mr. Hamlin has been known here for years as one of the most musically gifted and one of the most intelligent of our native singers, and his recital afforded a new proof of the gain he has made in the excellent qualities of his art. He is a real interpreter of songs, as he not only sang with finished art, but with what related to vocal delivery, phrasing, enunciation, the coloring of the voice, and also possessed himself of the spirit and purport of what he sang.—New York Times, March 26, 1907.

Mr. Hamlin sang the solo part with beautiful art. He has grown and ripened greatly in his singing. There were fervor, breadth and the most finished style in it last evening, wherein the matters of phrasing and diction were of the utmost purity.—New York Times, February 13, 1907.

List's "Thirteenth Psalm" made a notable effect last evening. The soloist was George Hamlin, who sang better than he ever sang here before.—New York Sun, February 13, 1907.

It may well be said that no such tenor of perfection has ever before been heard by a Sacramento audience, and very few such have visited the Pacific Coast.—Sacramento Bee, February 28, 1907.

Mr. Hamlin need have no doubt as to his popularity in his own city. He has "arrived" as far as Chicago is concerned, and that

is a pleasant point to reach in the artistic climb.—Chicago Tribune, January 28, 1907.

Mr. Hamlin has won a pre-eminent position among American recital artists. He has interpretative powers of the highest order, and can present all the songs that he selects with rare fidelity to the composer's meaning.—Chicago Record-Herald, January 28, 1907.

Double Piano Recital in Philadelphia.

Thursday evening of last week Nellie Wilkinson and Earle E. Beatty gave a recital to the students of the summer school of the University of Pennsylvania and the Combs Broad Street Conservatory, in Philadelphia, in the university buildings. The recital consisted of compositions for two pianos, and included the Schumann andante and variations, the concerto in A minor, the Saint-Saëns variations on a theme of Beethoven, and an introduction and gavotte by Von Wilm. Both pianists are musicianly in their interpretations, possess ample technique and have that artistic touch for which the Combs pupils are noted.

Florence Hinkle Re-engaged for Manchester Festival.

Florence Hinkle, the soprano, has been engaged for the next May festivals at Manchester, N. H., May 5 and 6, and Nashua, N. H., May 14 and 15. She scored such a success last year that she has just been re-engaged. She is to sing in the following works: Dubois' "Seven Last Words of Christ," Bruch's "Fair Ellen," Goring-Thomas' "Swan and Skylark," and Gade's "Erl King's Daughter."

Claude Cunningham Engaged for Worcester Festival.

Claude Cunningham, the baritone, has been engaged for the Worcester Festival, which will be held the first week in October. Mr. Cunningham will be one of the soloists in the performance of Parker's "Hora Novissima."

THE MUSICIAN

A Monthly Publication Devoted to Music

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A Day With Gounod J. P. COCHRAN
The Formation of Character Through a Proper Study of Music MADAME A. PUPIN
History's Place in Music Study THALSON BLAKE
On the Art of Becoming Musical W. S. B. MATHEWS

Hugo Wolf, His Life and Work, FREDERIC S. LAW
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LUNGA PAUSA: From April to October.

A MAN who swears false is a perjurer. What is
a singer who sings false?

DEBUSSY says he approves criticism. That's
lucky. The more his works are heard the more he
will get.

"A GREAT musical movement will soon be on" is
the announcement of an evening paper. Back to
the studios?

A "DUBLIN composer named Esposito," we are
told in the Staats-Zeitung, "received a prize from
the Prince of Monaco for a sonata." Esposito?
Arrah!

It has been pointed out that Mayor Schmitz, of
San Francisco, is not the first distinguished violin-
ist to spend part of his career in prison. Paganini
was the other.

EDWARD ELGAR has just been made a Master of
Arts at Birmingham University. His full title now
is Sir Professor Edward Doctor Elgar, Mus. Doc.,
A. M.—in fact, almost everything except "Mr."

A RETROSPECTICIAN writes in a local Sunday pa-
per: "Twenty-five years ago, on July 26, 'Parsifal'
was lifted from the cradle at Bayreuth." Four
years ago it was lifted again, but that is another
story.

SEASONABLE and gratis hints for press agents:
"Great," "greatest," "most eminent," "disting-
uished," "favorite," "unapproachable," "world re-
nowned," "famous," "popular," "illustrious," "bril-
liant," "peerless," "dazzling," "irresistible," "par-
oxysmal applause," "demonstrations of delirious
delight," "accorded an ovation," "the house rose,"
"unexampled series of triumphs," and "zenith of his
(or her) career."

IMITATION still continues to be the sincerest form
of flattery. Not long ago THE MUSICAL COURIER
suggested a suitable open air concert program for
the cold spell to which Boreas was treating us on
this side of the salt pond. It appears that Jupiter
Pluvius has been equally ill disposed toward Eng-
land lately, and in consequence the London Musical
News prints this list of appropriate selections for
open air concerts in the festal city on the Thames:

Fantasia, "The Storm" (Lemmens); song,
Shakespeare's "The Rain It Raineth Every Day";
selection, Handel's "Water Music"; song, "Do
You Remember Love, That Night in June?" (Gor-
ing-Thomas); song, "A Summer Shower" (Mar-
zials); song, "Sure-footed Snow" (Lie); song,
"The Rainy Day" (Wadham); part song, "Where
Icicles Hang" (Simpson); Mendelssohn's overture
to "Midsummer Night's Dream"; old English
song, "Summer is Iccumen In"; duet, "O Wert
Thou in the Cauld Blast" (Mendelssohn); and
a grand fantasia, introducing "Home, Sweet
Home" and airs from German's "Merrie England."

The London Telegraph suggests as suitable addi-
tions Schubert's "Der Wintertag" and the chorus
from "Pirates of Penzance," beginning "How beau-
tifully blue the sky!"

MUSICAL anniversaries for the first week of
August, include: August 1, Benedetto Marcello,
born in Venice, in 1680; Ignaz Anton Franz Xaver
Ladurner, born in Aldein, Tyrol, in 1766; Joseph
Becker, born in Neukirchen, Bavaria, in 1831;
Catherine van Rennes, born in Utrecht, in 1858.
August 2, Julius Schulhoff, born in Pragur, in 1825;
Luther Orlando Emerson, born in Parsonsfield,
Mass., in 1820; Francisco Osenjo Barbieri, born in
Madrid, in 1823; first performance of "William
Tell" (Rossini) in Paris, in 1829; Frédéric Clay,

born in Paris (of English parents), in 1840;
Frédéric Toulmoucke, born in Nantes, in 1850;
Ferdinand de la Tombelle, born in Paris, in 1854;
Alexander Winogradsky, born in Kiev, Russia, in
1854; Giambattista Martini, died in Bologna, in
1784; Ambrosio Minoja, died in Milan, in 1825;
August Bockh, died in Berlin, in 1867; Rene Favar-
ger, died in Etretat, near Havre, in 1868. August
4, Joseph Prokosch, died in Reichenberg, Bohemia,
in 1794; Henry Brod, born in Paris, in 1801; Ernst
Kossak, born in Marienwerder, in 1814; Friedrich
Marpurg, born in Paderborn, in 1825; François
Lebeau, born in Liege, in 1827; Gaetano Palloni,
born in Camerino, in 1831; Robert Pflughaupt, born
in Berlin, in 1833; Silas Gamaliel Pratt, born in
Addison, Vt., in 1846; William Rogers Chap-
man, born in Hanover, Mass., in 1855; Emil Mol-
lenhauer, born in Brooklyn, N. Y., in 1855; Gott-
fried Silbermann, died in Dresden, in 1753. August
5, Joseph Moralt, born in Schwetzingen, in 1775;
Charles Louis Ambroise Thomas, born in Metz, in
1811; Giovanni Gaetano Rossi, born in Parma, in
1828; Karl Friedrich Horn, died in Windsor, Eng-
land, in 1830; Robert de Lucas Pearsall, died at
Schloss Wartensee, Lake of Constance, in 1856;
Adolf Friedrich Hesse, died in Breslau, in 1863;
Giuseppe Curci, died in Barletto, in 1877; Karl
Mangold, died in Oberstdorf, in 1889; Henry
Charles Litolf, died in Paris, in 1891. August 6,
Arthur Pougin, born in Chateauroux, in 1834; Her-
mann Mendel, born in Halle, in 1834; Emile Ber-
nard, born in Marseilles, in 1845; Albert Fuchs, born
in Basel, in 1858; François Francoeur, died in Paris,
in 1787; Ludwig Wolf, died in Vienna, in 1859;
Rosamonda Benedetta Pisaroni, died in Piacenza,
in 1872; Friedrich Ferdinand Brissler, died in Ber-
lin, in 1893; George Frederick Root, died on Bar-
ley's Island, in 1895; Giovanni Battista Meiners,
died in Cortenova, Como, in 1897. August 7, Carl
Joseph Formes, born in Mühlheim, in 1816; Fran-
çois Eustache du Caurroy, died in Paris, in 1609;
Johann Nepomuk Schelbe, died in Frankfort-on-the
Main, in 1837; Julius Christian Heinrich Rinck,
died in Darmstadt, in 1846; Alfredo Catalani, died
in Milan, in 1893. August 8, Pierre Batta, born in
Maastricht, Holland, in 1795; Friedrich Wilhelm
(composer of "Die Wacht Am Rhein"), born in
Aschersleben, in 1802, died August 4, 1872, in Ber-
lin; Julius Stern, born in Breslau, in 1820; Julius
von Bernuth, born in Rees, Rhine Province, in
1830; Thomas Koschat, born in Viktring, in 1845;
Cécile Louise Chaminade, born in Paris, in 1861;
Matthias Heinrich Schacht, died in Kierteminde, in
1700.

HENRY T. FINCK in the New York Evening Post
of July 27, 1907:

The fact that one of the most popular musi-
cians in Vienna, Josef Hellmesberger, died leav-
ing only \$6,000, causes Mr. Blumenberg to re-
mark that "a man of the position held by Hell-
mesberger in Vienna, located in a large Ameri-
can city, would have fared like Carl Baermann,
Faeltel, B. J. Lang (worth a quarter of a mil-
lion), and dozens of others. I know an organist
in Boston who has in work and teaching made
in twelve years in clear profit over expenses,
\$60,000. There it is, put away on interest. He
is no exception. His case cannot be touched any-
where in Europe, where they appreciate music so
much that they refuse to pay musicians." The
editor of THE MUSICAL COURIER evidently over-
looked the following advertisement in the latest
number of the Allgemeine Musik-Zeitung: "The
position of musical director of the University of
Tübingen is to be newly filled on October 15 of
this year. Emoluments for the same are the usual
room rent and the sum of \$500 a year, to be
increased by \$50 every third year up to a max-
imum of \$800. * * * Besides this, the director
has an income of \$125 to \$150 a year from in-
struction given in two local seminaries in theory
and practice of music, particularly organ playing.
Usually, too, the musik-director conducts the
Academic Musical Society and receives remunera-
tion therefor." What more could any one desire?

CONCERT AGENCY CRITICISED; OTHER ITEMS OF INTEREST.

PARIS, July 17, 1907.

In Berlin, among other sensational papers, is one called *Die Wahrheit*—Truth—which in its issue of June 29 publishes a virulent article against the Concert Direction Hermann Wolff, showing actually what a powerful and necessary institution this agency has become. The translation of the article will show that there is really no charge brought of any specific nature, except that it is said to be a monopoly, although there are five or six other musical and operatic agencies in Berlin, all doing business and some of them for years past. But first, the article:

Concert Monopoly Wolff.

How much in need of music the City of Berlin is, the erection of another new concert hall in the Lützow Strasse will prove. In the way of great soloists the supply has been ample here for years. A few unknown ones have made successes occasionally and earned their expenses. The general public has its subscription concerts which are more or less deserving enterprises, old and new. For the orchestral concerts of that description only the cream of the artistic guild is used for solo purposes and such names are employed as will guarantee a surplus at the box office. All the foregoing concerts are sufficient to still the musical hunger of the Berlin public. However, each season brings an average of four concerts per day, which means 720 concerts during the winter. Of that large number, 25 per cent. realize the high standard to which we are accustomed nowadays; the other 540 concerts vanish into oblivion without leaving a trace behind. How is it possible, we ask, that the persons who give the concerts are blind to these facts? They are kept in the dark regarding such conditions by the firms which call themselves "representatives of artists' interests." In most cases the concert giver is very inexperienced in commercial affairs and usually rejoices when he is rid of such burdens. A desire for engagements and pecuniary success are the impulses which drive hundreds of young artists of both sexes into giving concerts every year. When the facts are taken into consideration that orchestral concerts with the necessary rehearsals cost 2,000 marks (\$500), a piano recital or other recital costs 500 marks (\$125), and that many artists for reasons advanced by their agents find it necessary to make two or three appearances, it is easy to conceive of the tremendous sacrifices made by the poor victims of the artistic career.

Granted that these sacrifices have been accomplished, it is then by no means a settled thing that the artist is one step nearer his desired goal, and often he must feel like paraphrasing the famous saying of King Frederick, by repeating to himself or herself: "Learn to wait without complaining." This beautiful motto has also been adopted by the Concert Direction Hermann Wolff, and serves as its leitmotif. Several artists can afford to do the waiting because they are financially so fixed that they are not dependent on an engagement, but the majority of them live in constant indecision as to whether they should stay with the agency which serves them, and wait for engagements, or whether they should make a change and contract with a new "representative of their interests." This unsettled hoping and fearing lames their productive energy, their will, and their creative power and gradually they disappear entirely from the horizon of concert life. And how awful must be the conditions for those who with heavy hearts have borrowed from friends and even strangers the funds necessary to enable them to make a public appearance. A far different perspective is opened to the view of the onlooker when he is told that the Concert Direction Wolff is able to show a net profit each year of 200,000 marks (\$50,000). To these agencies belongs the monopoly of the concert business, even though many persons (chiefly small agencies) deny that such is the case. Each season the conditions grow more grave; all the concert halls of Berlin are at the disposal of the Concert Direction Wolff. That firm is able, because of its large capital, to engage the majority of dates for the whole season. The conquest of the artist is completed when it is stated that in secret all agencies in Berlin are compelled to maintain business relations with the Concert Direction Wolff, in order to obtain for their own concerts the services of the leading artists and the Philharmonic Orchestra. In order to prevent their concert halls from remaining empty for most of the days of the season, the owners are naturally compelled to make the lowest possible terms for the Concert Direction Wolff.

What mighty power is possessed by the Concert Direction Wolff! Let us see how the firm employs its strength.

In the first place there are many managers and managing committees of concerts everywhere who from motives of habit and convenience always go to Wolff when they need artists of any kind. This fact has been brought out repeatedly by the admissions of these managers and committees at the various meetings of prominent musical associations, when topics of that kind were under discussion. Furthermore, the artist is never informed of pending engagements, but knows about them only when they are accomplished facts. In consequence he is absolutely at the mercy of the agent, and the latter can cancel or make impossible any engagements when his anger or enmity for any just or unjust reason has been aroused by the artist. In this way it is possible for the artist to lose an engagement without knowing that there was ever any prospect of his getting it. That is the sword of Damocles which these "representatives of their interests" swing over the heads of the artists and to which the latter must bow, whether they wish to or not. And that is possible in this age of progress!

By means of "at homes" given in the house of the widow of the deceased proprietor of the Bureau Wolff (she exercises an unwholesome influence over the firm) and also through brilliant garden parties in the Babelsberg villa of the present head of the Concert Direction, those two persons have understood the art of keeping their victims in good humor and blinding them to the true state of things. Invitations to these festas, dinners, etc., should not be accepted by the representatives of the press, even though it must be said in their honor that on such occasions they put their profession entirely in the background. However, it is a significant fact that the firm Wolff managed on one occasion to have the music critic of a certain paper removed from his position by threatening to withdraw all their concert advertisements, which formed a considerable source of income for the paper in question during the winter. It is also a fact that very many times the artist has been told that he can make a success of obtaining engagements only in the event of his supplying the money for the management of his tour. Dissatisfaction with existing conditions once in a while breaks out among the artists, as the following passage from a letter written by a famous violinist to the firm in question will prove: "I cannot find words with which to characterize the way you 'represent the interests' of artists who have trusted themselves to you. I will not give the concert in question, as I see clearly that your management is not worth anything to native artists."

Fear of the future and the desire to avoid bringing down on their heads the anger of the mighty owners of the firm and thereby endangering their own source of income—those are the things that prevent the majority of artists from publicly expressing their dissatisfaction. The very few who fill their pockets and warm themselves from the rays of the great Wolff sun which shines over all the concert life can be counted on one's fingers. All the others live in a state of slavery not worthy of our age. Through their example they create a proletariat which fills the concert halls and will eventually succeed in estranging the interest of the public from music for years to come. Sadly enough, musicians have not the courage to make a determined stand against these conditions. Even the Philharmonic Orchestra—which calls itself a free association, under its own management—is timid and bonded, because it believes itself to be dependent on the good will of the house of Wolff. That is the cardinal error of all those whose fame is so general that they could free themselves if they wished and obtain their own engagements in plenty. From motives of mere convenience they stay with the old institution and thereby support the despotic régime.

The remedy seems to lie in the same direction which has enabled persons in other walks of life to protect their interests by forming coalitions and combinations of all kinds. Our German artists should consider it a matter of honor to make a determined front against a system that has brought need, despair and misery to many of their colleagues. They should form themselves unanimously into a protective and defensive association against all the evils that threaten their calling. The specific solution would lie in the founding of an association of concert giving artists which would insure a pension to those advanced in age and also include a central agency of exchange for the handling of concert engagements.

All the artists should meet and appoint a committee. There is no doubt that legal and commercial authorities would be more than willing to aid the artists in their endeavor. It should not be difficult, either, to interest managers and concert committees in the association, especially if the organization would be able to give guarantees for a service fully as good as that of the monopolistic

agency. All the large concert corporations, choral societies and orchestras of reputation would eventually join such an association. As for the overproduction in the concert halls, energetic means could be found later on to do away with that evil also. MEDICUS.

In the first place, the anonymous writer of this article errs in the number of concerts given, as there are no 720 annual concerts in Berlin, but more than 1,000, and hence he is over 33½ per cent. out of his reckoning—rather an unprofessional start for any one attempting to criticise. What then follows, as will be seen, is opinion, opinion as to what might be otherwise, what could be otherwise, and what, in the critic's opinion, again, should not be as it is.

He then announces his remedy: An association of artists who are to conduct a kind of co-operative organization, to secure engagements, make routes, fix programs, etc.—in fact, do the work that an organized concert agency usually does.

If it were possible to arrange a co-operative scheme for musicians it would establish a fact which hitherto has not yet made its appearance among the followers of Euterpe and Philomela—namely, the existence of harmony. Even a social organization among musicians is rare, if not impossible. If a violin soloist were wanted by the Philharmonic, of Warsaw, every one of the 126 violin members of the Society of Musicians would be angry because the 125 did not get the engagement and the one did, he being angry because he had to pay a commission on the engagement to the Society. How could any member give an independent concert? How could that be arranged? How could the Society take chances in leasing concert halls? If an inquiry came from America for a pianist, 34 pianists would insist upon being named, because their friends in America had written to them that they would raise a commotion there; 23 would insist because they had already played in America and should go again; 86 would insist that they felt that they ought to go, and 213 would insist that, as they never had been in America, this would be their chance, and then the Association would have to send a chorus of pianists finally, and they would all remain in America and never come back to Europe, which would be awful—for Europe, because Europe is the only place in which to play piano and get nothing for it.

It is amazing to think how much, after all, the Wolff Bureau manages to get for the artists, considering how little is paid in Europe in concerts or opera. I heard today of a pianist who demands \$500 an appearance in America (no less than 40 appearances within 90 days, passage to America, first class, and return, and first class railway in America), who plays under Wolff's stimulating business management for 200 marks anywhere, which is \$50; pays Wolff's Bureau every time \$5—a princely sum; does not tour, but takes such a date whenever he can get it, and travels third class because he must pay his railway fare, and of course his hotel, and frequently gets back home after two exciting events, with about 150 marks, or \$37, in his pocket, glad that he is living, although the hotels he stops in are below the clean water mark.

Wolff's Bureau could not exist in America, because the piano industry would not permit it. That is the reason we have no New York Centralized Musical Bureau. In Berlin the late Hermann Wolff at once made an alliance with the one Berlin piano manufacturer who saw what the scheme meant for him—the late Carl Bechstein. But had Bechstein had a competing Berlin piano manufacturer there would have been another Wolff Bureau. Hermann Wolff and Carl Bechstein co-operated to get Rubinstein and Bülow into their control in Germany through the Wolff Bureau, and that opened

up the whole vista of musical business. Again, all can be traced to a piano house, and its part in the scheme was so prominent, so paramount, that when Wolff built his Hall he called it Bechstein, not Wolff, Hall.

Imagine the piano scramble in Berlin and Germany if all the pianists in Germany were to belong to a co-operative business society handling the piano proposition. Furthermore, how can this kind of an organization do any business if it is local? And if it is not local, how can it be centralized? And if it is not centralized, how can it be effective?

Imagine 437 sopranos belonging to one concert and opera seeking society!

Imagine 210 tenors—or say 10 only—belonging to one society, the duty of which would be to secure engagements for them when one tenor among the ten is sure that the other nine are really baritones anyway!

With Us.

In the United States the question of musical agents has finally reached the point of cleavage separating the musical agent from the piano house musical bureau. Nearly every American concert giving piano manufacturer has his own music or concert department, as it formerly was when Mr. Charles F. Tretbar headed the Steinway music department. This is an emphatic declaration that the piano industry is in the concert agency business on its own basis, independent of the musical agents, who nevertheless are prospering on their own account.

The Wolff Bureau formerly did quite a large business with pianists engaged by American agents, but the American piano houses know the piano situation in Europe and now engage directly. This year nearly every one of the dozen or more pianists going to America was engaged by the piano houses directly. Most of these have their direct representation in Europe, anyway. The Weber house has its Aeolian Pianola branches in Europe; the Knabes have their direct representation in London and Berlin—Mr. Mayer living in the latter city. As is known, the Steinways have their old London house and Hamburg factory, also other agencies. The Everetts have their John Church Company branches in London and Leipzig. The Baldwins have a direct house here in Paris and agents all over Europe. The Mason & Hamlin have the old Metzler representation in London, the branch in Leyden, a fine agency in Berlin and other business associations.

This puts the pianists in Europe in direct piano making contact. This is followed by violinists, singers, etc., and thus the divided piano interests make one general musical centering business concern like Wolff's Bureau impossible in America. The entry recently of Blüthner in Berlin has opened a new musical agency, and no doubt, through the Aeolian Pianola branch in Berlin, another agency will be opened or an old one strengthened. It is the backing of the piano houses that does this all.

In Paris no one agency can grow into a monopoly, because there are three Parisian piano houses in the concert field and two foreign ones.

In London no one agency can grow into a monopoly, because there are Steinway, Broadwood, Bechstein, Blüthner, Erard, Pleyel, and now Knabe and Weber—all in the English concert field. Hence the eight or ten London musical bureaus.

Now, you see, our anonymous critic who has written the article on the Wolff Bureau really did not know what he was writing about, did not see the first actual, fundamental cause down at the bottom of the effect he takes the liberty to discuss—a most impudent liberty, too. His whole article is useless, because he is writing on a subject foreign to his intelligence, and he is proposing an impossibility; naturally, wrong premise, wrong conclusion.

The Wolff Bureau grew out of the modern piano industry; that is all. It is a representation of a modern phenomenon, an inevitable result of certain conditions, and these conditions are centered in the

fact that the piano manufacturer, in order to exploit his product, was willing to spend money. There was just one such piano manufacturer in Berlin; hence there was one Wolff Bureau. There are about eight such manufacturers in America; hence no Wolff Bureau. The intelligence of the late Hermann Wolff grasped the situation, and his widow is following in his footsteps with success. The man who writes about her publicly, as the German writer does in the above article, only makes his case still weaker, for she shows more perspicuity and talent in her management than most men do in their own. To make this question a personal one is foolish; it is impossible, anyway. Besides, I have already shown that the Wahrheit writer does not know the first particle of the subject he is discussing. He has, without wishing it, done a good thing for the Wolff Bureau.

Advertising.

The one great defect in the methods pursued by artists and managers in Europe is the absence of the advertising faculty. Indeed, some artists are actually impressed with the antediluvian theory which says that it is not "artistic" to advertise, and they pretend to abhor the *réclame*, all the time forgetting that the greatest artists are those who are artists also in *réclame*. The Wolff Bureau and every other Bureau could do a much larger business with artists if they had the proper *réclame*, for the *réclame* artists would secure larger fees, the public paying more for *réclame* artists than for the unknown or obscure geniuses. Every artist owes it to himself to make *réclame*; he also owes it to his public, for how is the great public to know without *réclame*? The reason why the artists make more money in America is due to the *réclame*.

And here is all the evidence before artists to prove the value of *réclame*, beginning with Barnum's tremendous *réclame* of Jenny Lind, with Richard Wagner's magnificent exploitation of himself and his works. For fully fifty years Richard figured in the newspapers and now Richard II is following the same plan. Will the musical world please remember how for the past six years Richard Strauss has been figuring in this paper as the center of a tremendous struggle to give the music of the living an opportunity. There has hardly been an issue of this paper during the past six to eight years in which his name has not appeared.

The other evening here in Paris I heard a remarkably forcible, broad, elaborate, new piano concerto played by no less an artist than Harold Bauer. The composition was by Emanuel Moor. Later I heard a double cello concerto played by Casals and Suggia, also by Moor; a very strong and impressive work, emotional and yet carried on a high esthetic level, surprisingly effective. These works should be heard in symphony and Philharmonic concerts. But Moor does not know the science and does not appreciate the art of the *réclame*. He has no idea of it, whereas Strauss has become an adept. And, while Moor's compositions should be heard, it will take years before the public will get its chance to hear them, whereas with Strauss the compositions were hardly dry before they were called for. It is *réclame*—getting the benefit before you die.

I will put a proposition here. The art of *réclame* is as great as the art of composition—every bit of it. How to reach the public; how to do so and yet maintain your position; how to do so without vanity and the betrayal of tender sensibilities; how to do so without offending; how to do so and yet adhere constantly to the truth—all that means not only science like a Bach fugue, but also art like a Bach fugue.

The managers in Europe would make money if the artists understood the science and art of advertising as Melba understands it, as Nordica does, as the fine judgment of Jean de Reszké shows in it, as Ysaye appreciates it, as César Thomson, a splendid artist, does not see it. The managers themselves

should insist upon *réclame*. They should tell the artists that they—the artists—must get before the public, before a larger public, and that this can be done only by advertising. I am not referring here to advertising in this paper; that is merely incidental. I mean the ingrafting upon the minds of the artists the necessity, to them, of publicity.

Other Reasons.

The ridiculously low prices paid to the artists in Europe is due to absence of publicity; the public knows nothing about them, and there is therefore no public. And it is strange that people are so dense as not to see it. Why do they not take the Music Hall artists as examples—and there is no reason for pooh-poohing them; many are more talented than our so called serious players and singers, the latter sometimes not possessing a knowledge of the science of breathing, much less the high forms of vocalization. The Music Hall artists receive twice to twenty times the salaries of the serious soloists. And why? Because they are artists in publicity. Because they bring the value to the Music Hall, which can, in return, pay them. Because they know how to advertise themselves.

The Wolff Bureau never understood the theory of *réclame*. Hermann Wolff on one occasion said to me that that important matter would be the next great subject he would go into and study. Had he lived he would have shown Berlin and Germany what *réclame* on a scientific and artistic plan would have signified. One of these days a great European Musical Bureau will be established, which will sweep over these lands and do an enormous business on the basis of advertising and telling the world what it is and what it has to offer. It may be Wolff's Bureau, or Wolff's Bureau with others now in the line, or it may be some entirely new capitalization. When it is in shape it will get better prices for the artists, as it will increase their value by advertising them as Richard Strauss has done it for himself; as Jean de Reszké is doing it; as a dozen singers are doing it; as Ysaye is in the habit of doing it; as a certain high intellectual conductor is doing it, and as a pianist has been doing it for years past with enormous pecuniary success to himself. Can you musical people not see how some of the artists in *réclame* must be wondering at the great mass of stupid musical people who permit them to get all the benefit while they—the dense ones—are condemning the *réclame*?

BLUMENBERG.

THE recently deceased Madame Parmentier, wife of General Parmentier, of Paris, left 100,000 liras to the Milan Conservatory, the income of which is to be applied to talented, poor pupils of the instrumental classes. When it is known that the deceased was no less a person than the remarkable violinist, Teresa Milanolla, the benefaction will be understood.

In a recent editorial of THE MUSICAL COURIER mention is made of "distinctly American" String Quartets, and through an inadvertence the name of the Schubert String Quartet, of Boston, was omitted. The organization, consisting of Walter E. Loud, first violin; H. Faxon Grover, second violin; Albert J. Stevens, viola, and Frederick Blair, cello, can lay claim not only to being thoroughly American, but also to being thoroughly musical, as its many successful appearances in Boston and elsewhere, and the applause of its audiences and praise of its professional critics will testify in ample degree. THE MUSICAL COURIER makes this just reparation with exceptional willingness, as the excellent work of the Schubert Quartet is well known to this paper.

A NOTEWORTHY incident occurred very recently at the famous resort Homburg, where a performance of "Salome" took place with Madame Kobold in the title role. It will be remembered that near

the finale, and before the ingenuous princess has done flirting with John's dead head, Herod calls out: "Man tote dieses Weib!" (Kill that woman). The Homburg Roman-Teutonic warriors, following the command, rushed upon the poor soprano, and brought down their lances and shields upon her with such force that she cried out, in tones audible all over the auditorium: "Sachte, Jungens, sachte" (Easy, boys, easy). Many blue spots on her body later bore testimony to the Roman brutality. This Strauss music and its concomitants are sure to bring about bloodshed before we get through with the whole business.

A big batch of interesting foreign musical news comes from various sources. Glazounow has been at Ostend conducting a concert of his own compositions. Edythe Walker has signed a long contract for appearances at the Vienna Volks Opera, and will also assist at the 1908 May festival of the institution, under director Simons. Olive Fremstad has gone to Munich to attend the Wagner cycle at the Prince Regent Theater. Heinrich Conried met Ernest Goerlitz in Baden-Baden and now is at a private sanitarium on Lake Constance. The announcement that Destinn, of the Berlin and London Operas, had been secured for the 1908-09 season at the Metropolitan is not correct. If she is engaged it is for next season. Mr. Conried is not making engagements beyond April 20, 1908, the date of the end of the Mahler engagement, and probably the end of his own term at the Metropolitan. The Munich Kaim Orchestra has arranged to play next season four different weeks in Mannheim, remaining a full week on each occasion. At the Wagner and Mozart Festival in Munich (August 1 to August 14) Feinhals will sing Don Giovanni, Bosetti will be Zerlina, Knote, Burrian and Kraus are to be the Tristans on different occasions, Morena is booked as Elizabeth, Knote and Slezak constitute the "Tannhäuser" team, Knote is to do Walther, and the "Ring" performances promise the services of Reiss, Whitehill, Feinhals, Zador, Burgstaller, Morena, Wittich, Knote, Gulbranson, Plaichinger, etc. There are many more artists engaged, but the foregoing are the best known. Felix Mottl is taking the cure at Gastein. Dippel has been at Carlsbad. Signor Gatti Casazza, manager of La Scala, Milan, is in Paris investigating operative conditions. He has closed with Litvinne for a series of performances at La Scala.

A Musical Treat at Norfolk, Conn.

Norfolk, Conn., will have a musical treat tonight (July 31), when Emilio Agramonte will conduct the festival concert for the benefit of the Norfolk Home Missionary Society. The soloists announced include Madame Schumann-Heink, Mary Hissam de Moss, Frank Ormsby, Julian Walker, Gaston Dethier, to be assisted by a male quartet of church singers—A. P. Hackett, first tenor; Thomas H. Thomas, second tenor; Graham Reed, baritone, and Donald Chalmers, basso. The program follows:

Variations on an Old Song (organ).....Dethier
Gaston M. Dethier.
Air, Abide with Me (organ accompaniment).....Liddle
Mme. Schumann-Heink.
Air, If with All Your Hearts, from Elijah.....Mendelssohn
Frank Ormsby.
Air, Rejoice Greatly, from The Messiah.....Handel
Mme. Hissam de Moss.
Song, Death and the Maiden.....Schubert
Mme. Schumann-Heink.
Toccata (organ).....Fleuret
Gaston M. Dethier.
Quintet from the Meistersinger.....Wagner
Mesdames Hissam de Moss and Schumann-Heink; Messrs. Ormsby, Walker and A. P. Hackett.
Shadow Dance, Ombre Légère, from Dinorah.....Meyerbeer
Mme. Hissam de Moss.
Scherzo (organ).....Dethier
Gaston M. Dethier.
Songs—
Allerseelen.....R. Strauss
Der Aara.....Rubinstein
Julian Walker.
Song, Frühlingszeit.....Becker
Song, Bolero, La Gitana (dedicated to Mme. Schumann-Heink),
Arditi
Mme. Schumann-Heink.
Song, Coolan Dhu.....Leoni
Song, Jean.....Spross
Frank Ormsby.
Air and Chorus from Stabat Mater.....Rossini
Madame de Moss and other soloists.

HECTOR BERLIOZ AND REALISM IN MUSIC.

DANIEL GREGORY MASON, IN THE OUTLOOK.

The attentive student of the life of Hector Berlioz, and of the comments on that life which he vouchsafed in his letters and autobiography, takes away a curious impression of a sort of paradox in the man. His attitude toward life seems fundamentally artificial; he is always posing, forever acting out a role, with unerring dramatic sense to be sure, but with what seems to an Anglo-Saxon a lack of sincerity. Yet, on the other hand, he brings to this Gallic conception of life keen intellectual insight, a subtle wit, and inexhaustible good humor. This sense of puzzlement is intensified by his musical compositions, which seem actuated by a desire not to communicate his feelings in their simplicity, but to project them into a dramatic conception, clothed in spectacular pomp and circumstance. Yet this he does with ingenuity, resourcefulness, imagination, an originality which scorns all platitude, and, in the matter of orchestration, a matchless technical skill. The brilliant performance of rather specious undertakings—that seems to be Berlioz's artistic cue.

This combination of trivial ends with highly clever means may be illustrated by the "Symphonie Fantastique," one of his most characteristic productions. How different, to begin with, are the inspirations which a romanticist and a realist like Berlioz derive from the passion of love! Schumann, married to Clara Wieck after years of waiting, utters his joy in a series of songs, the most lyrical, the most intimate that song literature has to show. Chopin, in an amorous reverie, writes in the *larghetto* of the F minor concerto one of the quietest, simplest, most devout of all his pieces. Berlioz, on the contrary, is goaded by the thought of "his Ophelia," as he called the Irish actress, Miss Smithson, who won his admiration when she played at the Odeon in 1827, to conceive "a young musician of unhealthily sensitive nature, who has poisoned himself with opium in a paroxysm of love-sick despair," and to carry this hero through a very detailed musical drama in five acts. His art, in a word, is descriptive and narrative rather than emotionally expressive.

One of the most curious technical results of this realistic attitude is that Berlioz treats his melodies, not as materials for a purely musical development, but as symbols of characters or other dramatic motives. He thus anticipates the leit motif idea which later became so prominent in the work of Wagner and Liszt. The central motive in the "Symphonie Fantastique," for example, the melody known as "l'idée fixe," symbolizing the beloved, though it appears in each of the five movements, undergoes but little evolution; what modification of it there is seems dictated chiefly by dramatic considerations. In the ball scene two phrases of it are sounded pianissimo, by the clarinet, just after a sounding climax of the full orchestra (Berlioz is much addicted to extreme contrasts), to indicate the hero's remembrance of the beloved in the midst of the festivities. In the third movement, "In the Country," it is given to the oboe and flute, and is treated somewhat more ingeniously, its fifth phrase being interrupted by a rough tumult in all the strings. In "The Procession to the Stake" it figures purely as a theatrical property in a highly characteristic and amusing passage. The hero has finished his long march to the place of execution; as he puts his head on the block silence descends upon the scene—a moment of suspense—and then a single clarinet plays four measures of the theme. * * * "Ah! he thinks of her once more" * * * but the thought is cut short by a blow of the axe (fortissimo chord, tutti), and the death rattle (tremolando on three kettledrums) ends the movement and his life together. Only in the last movement, the frenetic "Witches' Sabbath," is the theme really varied by being turned into a grotesque, undignified dance tune. This is certainly clever; but the incentive, we must remember, is still dramatic rather than musical—it is intended to show the loved one degraded to the horrid form of a witch.

Yet how remarkable is the skill with which this perverse composer works out his in many respects unmusical ideals! His melodies, however they may lack lyrical quality, are always of definite contour and arresting individuality, and frequently of an odd, half-insidious, half-challenging appeal. Though Mr. Hadow's charge that "time after time he ruins his cause by subordinating beauty to emphasis, and is so anxious to impress that he forgets how to charm" is undoubtedly just, yet equally true is his further comment that "his sense of rhythm was, at the time when he lived, without parallel in the history of music." Thanks to this sense of rhythm, he entirely avoided those wall paper patterns which make much of the music of romanticism so formally monotonous, and he attained often a splendidly complex, though

generally slightly mechanical, organization of phrases. The "idée fixe" is a good example of this prosodic elasticity. It consists of an eight measure phrase balanced by one of seven measures, four phrases of four measures each in climatic sequence, and a codetta made up of a pair of two measure phrases and a final phrase of five measures; and with all this variety, the unity of the tune as a whole is unimpeachable. The melody of his song, "La Captive," is also most fascinating in its irregular regularity, in the perfect naturalness with which three-measure and two-measure groups alternate and intertwine. In fact, Berlioz is a master of what in poetry we call versification.

His skill in orchestration is notorious. "Berlioz claims attention first and foremost," says one critic, "as a master of orchestration, perhaps the most ingenious and versatile among all modern composers"; and another ranks him with Beethoven, Wagner and Dvorák, as "one of the four greatest masters of instrumentation the world has ever seen." Unfortunately, even in this department he could not entirely resist that craving for sensationalism which was the characteristic vice of his temperament; he was often merely noisy or eccentric. When his Requiem frightened one of the audience into a fit, he accepted the incident as a compliment to his powers. He loved to pile Pelion upon Ossa, and recounts in his autobiography how Prince Metternich said to him: "Are you not the man, Monsieur, who composes music for five hundred performers?" To which he replied: "Not always, Monseigneur; I sometimes write for four hundred and fifty." Love of the bizarre prompted him to use his instruments freakishly; he liked to direct that the horns be put in bags, that the cymbals be suspended and struck with a stick, that the drums be played with sticks covered with sponge. In one instance he even ventured a duet between a piccolo and a bass trombone.

His real claim to mastery of the orchestra rests not upon such extravagances, but upon his unerring instinct for the capacities of the common instruments for tone color, both alone and in combination. As Chopin thought pianistically, so Berlioz thought orchestrally; with him timbre was an essential element in design. Thus the themes of the "Dance of Sprites" and the "Dance of Sylphs," in the "Damnation of Faust," are not merely "tunes" in the generic sense of the word, adaptable to any medium; the first is distinctively a piccolo tune, the second a violin melody. His instinctive sense of what each member of the orchestral family can best do gives his sound mass an unrivaled clarity, felicity and distinction: it enables him to solve every problem that arises with entire unconventionality, proceeding from conception to execution with the independence and certainty of a master. Though his scores, on account of the many silent instruments, are apt to look rather empty, they never sound empty, because each tone is placed where it will "tell" to the utmost, without interfering with any other.

The same intellectual ingenuity, curiously dissociated from emotional earnestness, which made Berlioz so clever a melodist and so inimitable a master of orchestral effects, enabled him also to achieve those innovations in the general scheme and intention of instrumental music on which his historical importance mainly depends. By discerning that, although the principle of coherence in all classical and lyric-romantic music was the interplay and logical evolution of melodies or themes, that is, of purely musical elements, yet a composition might be unified rather by the interplay of characters or events, or, in other words, of dramatic motives, of which the music was merely representative, he opened the way for Liszt and the modern program composers. He thus became the pioneer of that realistic movement which in our own day has assumed such prominence, providing as early as 1830, in the "Symphonie Fantastique," which is essentially a realistic work, with program and "leading motives," the prototype of many famous modern masterpieces.

A cue to the adverse criticisms which must be made in this realistic treatment of instrumental music may be found, curiously enough, in the writings of Wagner. A passage in his essay on Liszt's "Symphonic Poems" is so illuminating as to deserve quotation at some length:

"I pardon everybody," says the great music dramatist, "who has doubted the benefit of a new art form for instrumental music, for I must own to having so fully shared that doubt as to join with those who saw in our program music a most unedifying spectacle—whereby I felt the dullness of my situation, as I myself was classed among just the program musicians and cast into one pot with them. While listening to the best of this sort * * * it had always happened that I so completely lost the musical thread that by no exertion could I re-find and knit it up again. This occurred to me quite recently

with the love scene, so entrancing in its principal motives, of our friend Berlioz's 'Romeo and Juliet Symphony'; the great fascination which had come over me during the development of the chief motive was dispelled in the further course of the movement, and sobered down to an undeniable malaise; I discovered that, while I had lost the musical thread (i. e., the logical and lucid play of definite motives), I now had to hold on to scenic motives not present before my eye, nor even so much as indicated in the program. * * * The musician looks quite away from the incidents of ordinary life, entirely upheaves its details and its accidents, and sublimates whatever lies within it to its quintessence of emotional content—to which alone can music give a voice, and music only. A true musical poet, therefore, would have presented Berlioz with this scene in a thoroughly compact ideal form."

Wagner here puts his finger on the chief points of weakness in Berlioz's ingenious scheme. In the first place, on account of the lack of what he calls the musical thread, Berlioz's best works seem somewhat fragmentary and uncoordinated. However we enjoy his brilliant, affecting, or powerful moments, we miss the sense of inexorable progress, of deliberate accumulation of force, of efflorescence of melodic germs as slow and as steady as a process of nature, which is so overwhelming in the music of Bach and Beethoven. His music is interesting rather than beautiful; he lets our attention dissipate itself upon picturesque details, instead of seizing and concentrating it by the grandeur of his design, the symmetry of his forms, the logic of their evolution. He does not hesitate to confess his indifference to abstract musical beauty. "When I was in St. Petersburg," he tells us, "they played me a triple concerto of Bach's. * * * I do not think they intended to annoy me"; and of his own work he says: "The dominant qualities of my music are passionate expression, internal fire, rhythmic animation, and unexpected changes." In a word, he cared less for purity than for pungency of style, and, in the words of Hueffer, "set his own individuality above immutable law."

In the second place, Berlioz is, even as a dramatist, open to severe criticism, the nature of which Wagner points out in saying that in the absence of a purely musical thread one has to hold on to "scenic motives not present to the eye, nor even so much as indicated in the program." One of the ineradicable defects, not alone of Berlioz's, but of all program music, which uses the method without possessing the apparatus of drama, is ambiguity. By placing so much dependence on the definiteness of a medium by nature vague and indeterminate, Berlioz laid himself open to those misconceptions illustrated by the critics who heard in the "Queen Mab Scherzo" the "squeaking of an ill-greased syringe," and in the "King of Thule" ballad the "pushing of a heavy table across the floor." Of this difficulty he was himself conscious; but, with his usual arrogance, he attributed it, not to any shortcoming in his own art, but to his audience's lack of imagination. To the sixth division of the score of "Romeo and Juliet" he appends this foot note: "The public has no imagination; pieces which address themselves solely to the imagination have consequently no public. The following instrumental scene is in this predicament, and I think it should be suppressed, except when the symphony is to be heard by an audience of the élite, to whom the fifth act of Shakespeare's play, with Garrick's denouement, is extremely familiar, and whose poetic sentiment is very elevated." The thought that possibly a piece of music should not address itself solely to the pictorial imagination does not seem to have occurred to him.

When program music does not fail of its effect through being ambiguous, it is very apt to lose itself in triviality. Why is it that we are rather more inclined to smile than to shudder at the piled-up horrors of the "Witches' Sabbath"? Why does the elaborate machinery which Berlioz assembles in order to stun us leave us so often rather amused or bored? Why is it that we enjoy more than we resent that parody of his style perpetrated by Arnal in which we are asked "to understand from the second repetition of the first allegro how my hero ties his cravat"? Is it not that there is involved in the programmatic method a subtle insult to our intelligence, that we instinctively rebel against the use of musical tones, by nature so uniquely expressive of inner verities, for the mere delineation of external objects? Wagner seems to think so when, in the last part of his criticism, he says that the musician "looks quite away from the incidents of ordinary life * * * and sublimates whatever lies within it to its quintessence of emotional content." This highest simplicity of the great creative artist was just what Berlioz, with all his mobile intelligence, all his earnest aspiration, could never achieve. There was in him a disharmony between the emotional and the intellectual genius, a lack of the sense of proportion or the sense of humor, which made it impossible. Just as in his love affairs he was never following an unsophisticated pas-

sion but forever masquerading as an ideal hero, and as in his autobiography he never chronicles, but always dramatizes, so in his compositions he could not bring himself to express spontaneous intuitions in naive forms, but built up elaborate programs with all the ingenuity of his tireless intelligence.

So uncompromising was his theory of art, and so relentless his execution of it, that there will always be extreme oppositions of opinion as to his achievement. The ultimate problem of whether a realism so thoroughgoing as his is justified by the nature of music will perhaps always remain an open one. But the most recalcitrant critic must admit the greatness of his incidental services to the art which he practiced with such headlong perversity. He was a good iconoclast. He helped to break the bonds of a narrow conservatism which was in danger of confining all music to the forms of the symphony and the sonata, and to the type of expression perfected by the classicists. By his daring imagination he abashed pedantry, and opened up vistas of new possibilities. And he was, at least in one department, that of orchestration, a triumphant innovator. By using instruments, not in traditional, hackneyed ways, but with an intuition of their latent possibilities, he added permanently to the resources of all composers and to the sensitiveness of all listeners.

FEBEA STRAKOSCH TO RETURN IN OPERA.

Feba Strakosch, the niece of Maurice Strakosch, who first introduced Adelina Patti to New York, and afterward



FEBEA STRAKOSCH.

married her sister Amalia, was last heard in New York as a member of the Grau-Savage English Grand Opera Company, which gave its initial performance at the Metropolitan in 1902. Madame Strakosch was born in Stockholm, and as a child received her early musical education under Carlotta Patti, who took great interest in her training and saw to it that the child was started on the right path. She later studied under Sbriglia in Paris, and was regarded as one of his gifted pupils. She received her early education in an English convent, where she paid particular attention to voice culture and dramatic studies. She made her debut in Trieste in 1896 as Marguerite in Gounod's "Faust," which role was selected for her New York debut. Since her appearance in New York Madame Strakosch has been heard at Covent Garden, in 1904, where she sang the roles of Santuzza, Marguerite, Elsa and Hero. Later she appeared in Milan in the roles of Sapho (which role she created), André Chenier and Fedora. Since then she has sung the roles of Mignon, Desdemona, Leonora, Elizabeth, Juliet and Violetta, in Egypt and France. She will return to New York after an extended engagement in Lisbon and Madrid, where she has still further added to her grand opera repertory.

Madame Strakosch is the niece of Clara Louise Kellogg-Strakosch. She possesses a soprano voice of great range and is a powerful actress, qualities which won for her an enthusiastic reception on the occasion of her first New York appearance. Madame Strakosch is also to appear in the Savage production of "Madam Butterfly."

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WILLIAM GREEN, WATKIN MILLS,
DUDLEY BUCK, JR., DAVID ROSS,
REED MILLER, HOBART SMOCK.

SUMMER RAIN

ADA CROSSLEY, MURIEL FOSTER,
MABEL BRAINE, MARY LOUISE CLARY.

STOLEN WINGS

LILLIAN BLAUVELT, BLANCHE DUFFIELD,
CHARLOTTE MACONDA, KATHERINE FISK,
MARGUERITE HALL, CARL E. MARTIN,
CLIFFORD WILEY, THEODORE VAN YORX.

SWEET O' THE YEAR

NELLA MELBA, ANITA RIO,
MARGARET GOETZ, WILLIAM H. RIEGER.

SEA GIPSY

KENNERLEY RUMFORD, DAVID BISPHAM,
WILLIAM GREEN.

THE VOICE OF THE DOVE

EMMA ALBANI, BLANCHE MARCHESI,
ELIZABETH PARKINA.

THE BIRDS GO NORTH AGAIN

EMMA ALBANI, ADA CROSSLEY,
AGNES NICHOLLS, ADELE BALDWIN,
MAMIE HISSEM DE MOSS, ANITA RIO,
CHARLES COPELAND, HOLMES COWPER,
THEODORE VAN YORX.

FOUR LEAF CLOVER

EMMA ALBANI, ADA CROSSLEY,
AGNES NICHOLLS, MURIEL FOSTER,
CARRIE BRIDEWELL, CHARLOTTE MACONDA,
KATHERINE FISK, JULIAN WALKER,
CLIFFORD WILEY, HOBART SMOCK.

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Songs



OCEAN GROVE, July 29, 1907.

An excellent concert at the Auditorium, Saturday night, July 27, attracted the usual music loving summer residents. The artists were: Alma Webster Powell, soprano; Mary Byrne Ivy, contralto; Tom Daniel, basso; Arthur Parker, violinist; Edith Morgan, accompanist; Tali Esen Morgan, conductor, and the festival chorus and orchestra. Mr. Daniel, who is soloist at St. Bartholomew's P. E. Church, New York, sang in manly style "Honor and Arms," from "Samson," and a group of songs. The singer was recalled several times. Alice Bates played his accompaniments.

Mrs. Ivy sang "The Lovely Month of May," Hammond; "The Early Pearly Morning," Vincent; "Loch Lomond" and "Maturity," by Ida Leigh Hilbon. Mrs. Ivy's voice has developed in volume and sweetness. Miss Ruggles played her accompaniments.

Madame Powell's numbers included a Mozart scene and aria, "Mailed," Behr; "Willst du dein Herz mir schenken," Bach; "Aufenthalt," Schubert, and "Una voce poco fa," from "The Barber of Seville." As encores the soprano added a lullaby, "Coming Thro' the Rye" and "Annie Laurie." Her brilliant voice completely filled the spacious auditorium.

Mr. Parker's artistic playing of the violin was a distinct surprise to those who were not anticipating any unusual performance. He played the andante and finale of Mendelssohn's concerto, Dvorák's "Ecosais" and Gluck's andante with fine taste and pure tone, unmarred by any mannerisms. Mr. Parker is a successful teacher at Asbury Park, who is intending soon to go abroad to perfect himself in his profession. Miss Morgan played the piano accompaniments effectively.

The sextet from "Lucia" was sung by Grace Underwood, Mrs. Ivy, Archie Hackett, David Talmage, Tom Daniel and Donald Chalmers. The choral numbers were "My Love Is Like the Red, Red Rose," by Garrett, and the Bridal Chorus from Cowen's "Rose Maiden." The orchestra, under Mr. Morgan's inspiring baton, performed numbers by Verdi, Wagner and Von Suppe.

The United States Marine Band, under the direction of Lieutenant Santelmann, gave a successful concert at the Auditorium Tuesday evening, the first at Ocean Grove. The program follows: Overture, "1812," Tchaikowsky; "New World" symphony, Dvorák; "Ride of the Valkyries," Wagner; "Invitation to the Dance," Weber-Weingartner; two movements from the suite, "L'Arlesienne," Bizet. Arthur S. Whitcomb, cornet soloist, played selections from his repertory. The "Lucia" sextet was played by Messrs. Whitcomb, Wunderlich, Stone, Frey, May and Giovannini. The Schubert Society sang "The Boatman's Good Night," by Schira. The Festival Chorus, accompanied by the band, sang "The Hallelujah Chorus," from "The Messiah," conducted by Mr. Morgan. The band aroused great enthusiasm by playing national anthems. As a finale, the

audience and Festival Chorus joined in singing "The Star Spangled Banner."

Thursday evening the Festival Orchestra distinguished itself by its spirited playing of selections from "Carmen," Tali Esen Morgan conducting. Other numbers were played under the leadership of Mr. Judson, Mr. Morgan's able assistant. The Masonic Quartet assisted.

Betty Askenasy, a young Russian pianist, is a guest at the Hotel Russian, Asbury Park. It is the intention of this charming girl to give a piano recital soon at the Hotel Bour du Lac, with the assistance of Mlle. Marcelini, a French vocalist.

Arthur Pryor's excellent band gives concerts nightly at the Asbury Park Casino and two matinees each week.

S. C. Bennett, the vocal teacher of New York, who also has a studio at Asbury Park, will give a musicale at Library Hall, at the latter place, on Thursday evening, August 1, assisted by some of his metropolitan pupils, together with Beatrice French, of Ocean Grove, and Mrs. Walter Hubbard of Asbury Park. Part second of the program will include the entire third act of "Faust."

Much interest is being manifested in the performance of Handel's "Messiah," which is to be given next Saturday evening. The chorus will number close to 800 voices, and the soloists will be Genevieve Clark Wilson, of New York, Elizabeth Wilson, of Ohio; Reed Miller and Frederic Martin, of New York. A special train will leave New York (Liberty street) at 1:45, Newark at 1:55 and Elizabeth at 2 o'clock on Saturday afternoon. The round trip fare will be only \$1, and those going on this train can purchase reserved seats for the performance at half rates. It is expected that an audience of 10,000 people will hear the work.

The Children's Musical Festival will take place on Thursday evening, August 8. Madame Schumann-Heink will be here on August 29, and it is quite safe to predict that the house will be sold out.

VIRGINIA KEENE.

New Works by Louis Victor Saar.

Louis Victor Saar, now head of the theory department of the Cincinnati College of Music, passed the first month of his vacation completing several new compositions. Mr. Saar has made a setting for Hebbel's "Weibe der Nacht," for mezzo-soprano, women's chorus and orchestra, and he has written two groups of songs for medium voice, op. 54 and 55. Mr. Saar spent July at his home on the Ohio hilltops, near Cincinnati. He is now in Northern Michigan, and he will divide the month of August between Portage Lake and Mackinaw. This master will resume his duties at the College of Music September 4.

A new musical comedy will begin at the Majestic Theater, Boston, this coming week, entitled "The Green Bird." The words are by D. K. Stevens, the author of "Miss Simplicity," and the music is by John A. Bennett.

BETTY WOLFF ENGAGED BY SAVAGE.

Reports being received from Europe about the new singers engaged by Henry W. Savage indicate that the English Grand Opera impresario is preparing to uncover a number of vocal surprises when "Madam Butterfly" returns to the Garden Theater, in October. One of the new prime donne, of whom operagoers are expecting great things, is Betty Wolff, from the Stadt Theater, in Mainz. Miss Wolff is only twenty-two years old, yet she is reported as having created something of a sensation already during her engagements at the Court Theater in Weimar and in Mainz, where she has established herself as a favorite mezzo soprano, both in the Mozart and Wagner operas. She made her stage debut at the age of nineteen in "L'Africaine." She is a daughter of the Chief Justice Rath Heinrich Wolff, of Frankfurt-on-Main, and her ancestors have all been celebrated in court and political circles in her native state. As a child, her talents attracted the attention of such famous teachers as Bernhard Scholz, Steckhausen and Fleisch. Her vocal instruction was obtained under Professor Rigutini, a pupil of Landiz Gar-



BETTY WOLFF.

cia. She studied at the conservatory of Dr. Hoch, at Frankfurt, where the great German actor, Carl Hermann, taught her stage deportment. Already she has appeared in many of the principal German cities. To obtain her Mr. Savage was compelled to pay a handsome sum to the management of the Stadt Theater for a release of Miss Wolff's contract. Miss Wolff will make her American debut during the preliminary week of "Madam Butterfly" in Newark.

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CHICAGO, Ill., July 29, 1907.

The Columbia School of Music has had a very successful and interesting summer term this year. About September 1 the school will remove to the Fine Arts Building, where extended quarters have been leased. The growth and artistic advancement of this school is but a reflection of the energy and high ideals of its director, Clare Osborne Reed, who is to be further congratulated on having added to the faculty Alexander von Fielitz, the eminent German composer and conductor of the Chicago Symphony Orchestra. Mrs. Murdough, as head of the Virgil clavier department, has an efficient staff of assistants, including A. Cyril Graham, Lena B. Brantingham, Helen Jordan Graham, Clara Cermak, Frances Crowley and others. In voice the teachers are George Nelson Holt, Louise St. John Westervelt and Lillian Price; in the piano department, Marx E. Oberndorfer and Elizabeth Saviers.

Elaine de Sellem has been added to the faculty of the Sherwood School of Music as instructor in voice. Miss de Sellem, one of the leading artists of the West, will be a fine acquisition to the corps of efficient teachers forming the faculty of this very successful school.

Sibyl Sammis has just returned from a short concert tour that embraced recitals at Cedar Rapids, Ia.; Streator, Ill.; Hastings, Neb., and Evansville, Ind. Miss Sammis will be heard in Chicago in recital on August 13, at Mandel Hall, in the eighth of the series of University concerts.

Marion Green was the soloist with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, on July 23, at Harriett Park, Minneapolis.

The fifth concert in the series of University summer concerts at Mandel Hall was given on July 23 by Louise Love, pianist; Lucile Stevenson Tewksbury, soprano, who sang several groups of songs, and Katherine Howard, accompanist. Miss Love's clear, clean, brilliant technic was displayed in "Alceste Caprice," "Gluck-Saint-Saëns; valse, Paderewski; "La Source," by Leschetizky, and an attractive concert study by Harold Mickwitz, of the faculty of the Bush Temple Conservatory, and who has been Miss Love's only teacher.

The following program was played at the weekly concert given by the faculty of the American Violin School, Joseph

Vilim, director, on July 24: Concerto for violin (first movement), by Brahms, cadenza, by Fr. Ondricek, played by Joseph Vilim, Sr.; Chopin, polonaise in A, played by Mark Vilim; cavatina, by Bohm, and "Playere," by Sarasate, played by Julius Brander; the accompaniment work was by Mark Vilim. A very interesting booklet has just been issued by the school for the season of 1907-08, which contains eight seasons' representative commencement programs, since the founding of the school in 1899; a list of compositions and instruction books used by the school, compiled by Mr. Vilim, who is thoroughly at home in all the standard literature of the violin and a competent judge of appropriate material and its artistic interpretation. A brief sketch of the director and his assistants completes this announcement just issued for the coming fall and winter season.

Lester Bartlett Jones, director of music at the University of Chicago, has in preparation some unique lecture recitals on the development of American music, which he will deliver before clubs and schools this coming season. Mr. Jones has been very successful in this line of work, and his course of lectures, entitled "The Growth of Song," to be delivered at the university this fall, includes: "The Analysis of a Song," "Folk Songs," "Masters of German Song," "Some Great Songs from Scattered Lands," "Songs of England and America" and "Modern German Composers."

The Chicago Musical College school of acting presented several pupils in a matinee at Music Hall on July 27 in a comedy in one act by F. C. Broughton, entitled "A Crumpled Rose Leaf"; a comedieta by John Madison Morton, entitled "At Sixes and Sevens," and the first act of "Barbara Freitchie," by Clyde Fitch. The pupils acquitted themselves very creditably and greatly pleased the audience, who enthusiastically applauded. Those taking part were: Marshall Sayles, Earle S. Ross, Norton R. Pratt, Lillian Cavett, Lucille McNair, Jeannette Barnett, Fred Siegel, Mary Sullivan, Mamie A. Stern, Justine Fitzpatrick, Daniel E. Connell, N. T. Stiff, Robert V. Titus and Alfred A. Kanberg.

Ernest Urchs to Europe.

Ernest Urchs, head of the concert and artist department of Steinway & Sons, will sail for Europe Saturday, August 3, on the American Liner St. Paul. Combining business with pleasure throughout his tour, Mr. Urchs will visit London, Paris, Berlin, Hamburg and Alexandria, Egypt. While in France he will spend a few days at Varengeville-sur-Mer with Richard Buhlig, the American pianist, who is to make his first tour in this country next season under Steinway auspices. While abroad Mr. Urchs can be reached through the general European offices of Steinway & Sons, Hamburg, Germany.

Clarence Eddy in Maine.

Mr. and Mrs. Clarence Eddy will spend the month of August at the Mount Kineo House, Kineo, Me.

Clifford Wiley, the American baritone, who has been enjoying popular successes singing in England, has just arrived in Paris, where he will continue to revel in the happiness of a summer spent abroad.

National Federation of Musical Clubs.

OFFICE OF THE PRESS SECRETARY,

MRS. JOHN OLIVER, 693 POPLAR AVENUE,

MEMPHIS, TENN., July 30, 1907.

The following letter, received by Mrs. Oliver, refers to the prizes offered by the Federation at the recent biennial meeting, held in Memphis:

MEMPHIS, Tenn., July 29, 1907.

Mrs. John P. Oliver:

DEAR MADAM—As you are the press representative elected at the recent biennial meeting of Musical Clubs held in your city, I take the liberty of calling your attention to a matter that has caused a good deal of comment by its manifest unfairness. At the biennial meeting it was decided, you will remember, that the all absorbing theme should be the encouragement of American artists and composers. It was distinctly stipulated that American artists be given preference whenever practicable, and that compositions by Americans be given prominence upon all the programs of the clubs belonging to the National Federation.

As a further stimulant to American composers it was decided to offer a prize for the best composition by an American composer, the same, if possible, to be rendered at the next biennial meeting to be held in Grand Rapids. Subsequent to that time, it has been decided to offer three grand prizes instead of one, viz., \$1,000 for the best orchestral composition, \$500 for the best song, and \$500 for the best piano solo. A committee, of which Walter Damrosch is chairman, has been appointed to look over these manuscripts, and to decide which, in their judgment, is the best production.

Now, it is a known fact that among all the delegates representing clubs at the recent biennial meeting there were only two or three gentlemen present, and they looked as much out of place in all that brilliant assembly of women as a little brown wren on the mountain top. The time and the place were for the eagle with all its brilliant plumage, so why should the wren presume to soar? The reason that the men were conspicuous by their absence was because the membership of the National Federation of Musical Clubs is almost entirely women. Then why should the men be catered to in the matter of the prizes offered by the national organization?

It is a conceded fact that the producers of orchestral works are nearly all men—in fact that kind of composition does not seem to appeal to women at all—and I doubt if there is more than a single American woman who composes that class of music. Then why this discrimination in favor of the men? Why is it, when, with few exceptions, the body known as the National Federation of Musical Clubs is composed of women, that they should offer their first prize in a field of work where women are practically excluded? Is it fair? Is it just?

In offering these prizes, why should orchestral work be given such prominence? Is it any more creditable to write an orchestral composition than an oratorio, an opera, or a mass? If so, then why? Is it possible that this class of composition is to receive no recognition at all at the hands of the National Federation of Musical Clubs? Why could they not divide the first grand prize of \$1,000 offered for the best orchestral composition, making it \$500 for the orchestral composition and \$500 for the best symposium for mixed voices, whether opera, oratorio or mass? Then there would be no discrimination. All would share alike and there would be no favorites.

Will you not, as press representative, call the attention of the Federation to this oversight, and perhaps it may be rectified. I am sure they are anxious to do the right thing, and that they do not care to encourage one class of music to the exclusion of another. Thanking you for your kindness, and hoping that this letter will produce the desired result, I am, yours very sincerely,

MRS. JOHN MCCATHEY.

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EUROPEAN NOTES.

"Lina," a new opera by Bartolucci, was given recently with success at the Pergola Theater, in Daifaro. Bartolucci, a very fruitful composer, has written, among other works, "La Zingara di Granata" and "Il Giordano Bruno."

Yvette Guilbert, the divette and diseuse, recently made her debut as a dramatic actress in Brussels.

Three Italian opera companies enlivened Buenos Ayres during the theatrical season. Among other notable productions the repertory showed "La Tosca," "Aida," "Lucia di Lammermoor," "Zaza," and "Madam Butterfly" on the programs.

The annual concert recently given by Alice Neyma Galiotti, of Florence, with her pupils, among whom were a number of American aspirants, proved a very interesting affair. The program showed compositions of Mozart, Bizet, Weber, Auber, Massenet, Pergolesi, Verdi, etc., and most applauded were the "Stabat Mater," by Pergolesi, and a chorus from "Carmen," in which the American participants were Agnes Pelly, Grace Canfield, Fanny Nager, Muriel Trollope and Sibyl Brown Wood.

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Geneva is to have Italian opera from the latter part of July until the middle of August. "Ermani," "Favorita," "Lucia" and "Forza del Destino" are to be the principal attractions of the repertory.

The Austrian administration has accorded to Maestro Giuseppe Tartini, of Trieste, the privilege of giving his musical institution the title "Conservatorio Musicale Giuseppe Tartini." The course of instruction is to conform with the course instituted at the Vienna Conservatory of Music.

The performance of "Julius Caesar," which was to have been given at the Coliseum in Rome, has been prohibited by order of the Archeological Commission for fear of possible damages to the monument.

Naples is preparing for a prolonged Opera-Stagione. The first performance to be given will be "Zaza," by Leoncavallo.

The Grand Opera Calón, at Buenos Ayres, is to be inaugurated on May 1, 1908, with a performance of Verdi's "Otello."

"Rigoletto" and "La Sonnambula" were recently given with much success by an Italian company at the Marseilles Opera.

The present season at the Trieste Opera continues to win favor with the public. The third performance given was the first representation of "Lucrezia Borgia," with Maria Ivanisi and the tenor, Lucignani, in the leading parts.

The ninth Cologne Guerenich concert, given under the direction of Fritz Steinbach, had exclusively compositions by Robert Schumann. The proceeds of the concert were turned over to the pension fund of the Guerenich Orchestra. The tenth concert was made up of Beethoven's C minor symphony, and Pugno's playing of Rachmaninoff's piano concerto in C minor and César Franck's "Symphonic Variations." The eleventh concert was dedicated to the memory of Brahms. At the twelfth concert "Johannes' Passion," by Bach, was the attraction.

The late repertory of the Plauen Opera (Germany) included Smetana's "Bartered Bride," "Meistersinger," and "Barber of Bagdad." At the Plauen symphony concerts

the Spanish composer, Manén's, symphony, "Nova Catalonia," was produced for the first time in Germany.

Recent performances given at the Padua Opera were "Cavalleria" and "Pagliacci," also the ballet "Coppelia."

Mendelssohn's oratorio, "St. Paul," was recently produced at Celle by the Oratorio Society of that city, with several visiting soloists as participants.

"Aus Deutschland's Grosser Zeit," concert cantata, by Ernst H. Seyffardt, was recently performed by the Emmerich Singing Society.

Haydn's "The Creation" was recently heard in two successive concerts, arranged by the Male Singing Society of Reichenberg.

Handel's "Israel in Egypt," sung by the singing societies of the city, with the assistance of a strong chorus and several soloists, was recently heard at Worms.

Lilli Lehmann is to sing the role of Violetta, in "Traviata," at Bad Ischl (Tyrol) twice in August.

Zemlinsky's opera, "Der Traumgoerg" will be next season's first novelty at the Vienna Opera.

"Don Quixote," libretto by Georg Fuchs, music by Anton Beer-Walbrunn, will be produced at the Munich Opera next season for the first time.

Prof. Jenő Hubay has finished a new one act opera, "Venus," which will have its première the coming season at Budapest.

At the recent musical prize competition at Trieste, Anna Lambrecht, of Rotterdam, was awarded the first prize (300 francs) for the best composition.

According to the last annual report of the Raff Conservatory of Music at Frankfurt, the classes numbered 191 pupils, who were instructed by thirty-one teachers.

Herman Zumppe, the composer, and former orchestra conductor at Munich, who died suddenly in 1903, left an unfinished opera, whose instrumentation has just been completed by Gustave de Roessler, of Frankfurt. Zumppe's opera, dedicated to the Duchess of Mecklenburg, will be produced in the course of next season at the Schwerin Opera. The name of the work is "Sarvitri."

The publishing firm of Breitkopf & Haertel, Leipzig, is about to publish a complete edition of Josef Haydn's compositions. In appearance the book will be the same as adopted for the previous editions of Beethoven, Mozart and Schubert works. The edition will comprise eighty volumes,

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the first of which will be on sale this fall. A period of from ten to fifteen years will be required before the whole edition can be issued.

Twenty-nine operas were given in seventy-seven representations between June 30, 1906, and July 1, 1907, at the Schwerin Opera.

A brilliant concert was recently given at the Turin Lyceum, in celebration of Antoinetta Fricci's fiftieth anniversary as an artist. The celebrated singer, after having acquired a splendid reputation at the Turin Opera, has been established many years as a teacher. Born at Vienna in 1839, she gained her musical education at the conservatory of that city, later making her debut at Pisa under the auspices of the celebrated impresario Lanari, and gradually winning her way to all the principal theaters of Italy with her exquisite soprano voice. Madame Fricci, in pursuing her triumphant career, was afterward heard at Lisbon, in Russia, Brazil, Buenos Ayres, Covent Garden (London), in Spain, Egypt, etc. In 1863 she married, in London, the tenor, Neri-Baraldi, who has meanwhile died. At Lisbon she was honored with the title of Court Singer to the Queen.

A first representation of an opera in one act, entitled "Aurelia," music by the tenor Angelo Angiotetti, was recently given at the Theater Masnon, Barcelona. The principal role was in the hands of Gebella Gruner. The new work and the performance had a great success.

B. Baertig, known through his opera, "Kuenstler Herzen," died recently at the age of thirty-four years in Frankfurt.

The recent concert of the Pforzheim Male Singing Society had as its principal number Psalm XIII, for tenor, mixed chorus and orchestra, by Franz Liszt.

Richard Merkel, lately tenor of the Aix-la-Chapelle Opera, has been engaged for the next three years by the Bremen Opera.

Ella Gmeiner, of the Weimar Opera, has accepted an engagement with the Munich Royal Opera, to begin in the fall of 1908.

The new Lübeck Opera is to be opened in the beginning of 1908.

For the rebuilding of the organ in the Municipal Hospital Church in Leipzig the sum of 2,400 marks has been granted by the authorities.

Vienna Opera productions: "Pagliacci," "Ruebezah," "The Magic Flute," "The Flying Dutchman," "The Golden Cross," "Tannhäuser," "Les Contes d'Hoffmann," "Lohengrin," "Meistersinger," "Carmen," "Hänsel and Gretel," "Tristan and Isolde," "Aida," "Faust," "Rheingold" and "Walküre."

During the season of 1906-7 twenty-nine operas in seventy-seven performances were given at the Schwerin Opera.

The recent repertoire of the Dresden Opera included "The Flying Dutchman," "Les Contes d'Hoffmann," "Carmen," "Der Evangelist," "Salome" and "Moloch."

Rubinstein's opera, "The Demon," will have its first Frankfurt hearing in August.

The Leipzig composer, Büren, has written a "Salome" parody in comic opera form.

At the Leipzig Opera the following were recent performances: "Czar and Zimmermann," "Götterdämmerung," "Rigoletto," "Les Contes d'Hoffmann," "Mignon," "The Poacher" and "Tristan and Isolde."

Gadski's Berlin Home.

Madame Gadski, who is to make another concert tour under Loudon Charlton's direction, is at present enjoying an automobile tour in Germany. She will come to America early in October. The Berlin home of the prima donna is an extremely beautiful one. It reveals throughout marked traces of American influence. This fact is not at all surprising when one considers that nine years of the prima donna's professional career have been spent largely in this country. Nowhere is this influence more pronounced than in her husband's den, which is rich in baskets, rugs and weapons from India, embroidered screens from San Francisco's Chinatown and curios from the Far West and South. The whole forms a delightful cosy corner for the inevitable after dinner cigar of the guests with whom this hospitable home is always filled.

Of great interest is the music room. Music is the goddess of the place, and Wagner, on his pedestal, is patron saint. Everywhere there are portraits of Gadski in all of her roles, the most conspicuous being one portraying her impersonation of Brünnhilde, which is crowned with a laurel wreath and bearing a glowing inscription from Ernst von Possart.

Spiering for Stern Conservatory.

Theodore Spiering, the well known American violinist, whose European successes have frequently been reported in these columns, has just been engaged as one of the principal teachers of the advanced violin classes at the Stern Conservatory of Berlin. Mr. Spiering has proved himself to be an exceptional instructor and in securing his services Director Holjander makes an engagement of importance for his famous institution.

Pacific Coast Bookings.

George Hamlin and the Olive Mead Quartet have been booked, through Haensel & Jones, by the Misses Steers and Coman, the concert directors, of Portland, Ore., for ten recitals each. They will appear with the prominent clubs in the leading cities of Oregon, Washington, Montana, Idaho and Utah, and in Victoria and Vancouver, British Columbia. The Quartet will open in Spokane, Wash., November 6. Hamlin will open his tour at Bozeman, Mon., December 3.

Theodore Saul in New York.

Theodore Saul, of Charleston, S. C., who is regarded as one of the foremost musicians in the South, is visiting New York.

Mme. Elsa von Grave, the well known pianist, of Berlin, has arrived in Paris, where she has many friends among the American colony. Madame von Grave intends to concertize in Paris in the autumn.

HENRI ERN'S PLANS.

Henri Ern has been chosen as the chief of the violin department of the Cincinnati College of Music, and will enter upon the discharge of his duties when this institution reopens next fall. This is the most important position this violinist has held since he came to the United States. He will not have to relinquish his concert work, but, on the contrary, will make more frequent public appearances than ever. He has signed a contract with Burton Colver, who in future will be his exclusive manager. Mr. Colver has begun to book engagements for Mr. Ern, who, it is expected, will play with several of the big symphony orchestras next winter.



HENRI ERN.

Mr. Ern is one of the best of the violinists from abroad who now permanently reside in this country. As soloist, ensemble player, teacher and composer, he has won an enviable reputation. He was born in Dresden, Germany, in 1863. He studied in the Dresden Conservatory of Music and later took a course of private lessons from Joachim and Ysaye. Since 1895 Mr. Ern has lived in the United States and has been very successful in his concert work. For the past three years he has been at the head of the violin department of the Ann Arbor School of Music.

A Remarkable Book.

The 1907-8 edition of the American Musical Directory has just been published. This directory is a most valuable publication for the musical profession, managers, music publishers and dealers, as it contains the addresses of musical societies, clubs, bands and orchestras, local concert managers, and also 2,500 music houses.

Artists seeking engagements, teachers and others who wish to send out circulars will find this an indispensable book. There are over 10,000 addresses. Considering the enormous amount of information, the price of \$2.50, which is charged for this directory, is exceedingly small.

The American Musical Directory reflects great credit upon its publisher, Louis Blumenberg, St. James Building, New York.

Bristol Pupils Abroad.

Pupils of Frederick E. Bristol united in another concert July 12 at the schloss of the Baron and Baroness von Horst, in Coburg. The Quartet consisting of Florabel Sherwood, Katharine Bushnell, Leo Liebermann and Lewellyn S. Cain presented "The Daisy Chain." Miss Bushnell gave the song cycle, "A Lover in Damascus," by Amy Woodforde-Finden; Mr. Liebermann sang songs by Massenet and Beyer; Miss Sherwood followed the tenor, singing three songs by Chaminade, Worden and Arthur Hyde. Miss Bushnell and Miss Sherwood sang Henschel's duet, "Gondoliera," and the program was closed by the court opera singer, Herr Bernhardt, who was heard in numbers from "Die Walküre" and "Lohengrin." Among the distinguished guests present were the Grand Duke Cyril of Coburg and his wife, the Grand Duchess Melita.

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HOTEL NOTTING HAM.
BOSTON, MASS., July 28, 1907.

Old Home Week is verily upon us, and Boston is in a blaze of color and flying banners, with "Welcome" suggested everywhere. The music department of the city has planned many treats, and the one at Symphony Hall, in which the Handel and Haydn Society sings, is perhaps the chief musical event. Bands galore pervade the city, and no one will want for music. The municipal band's schedule was fully given in these columns last week. The next program of interest occurs at Steinert Hall, on Thursday evening, August 1, and opens with Massenet's overture, "Phedre"; Bolzoni's minuet for strings, followed by a recitative and aria from Gounod's "Queen of Sheba," sung by the contralto, Adelaide Griggs. Louis C. Elson will give comments on the selections. The orchestra will follow with "Badinage"; a flute solo, "Fantasia on Themis" from "The Daughter of the Regiment," by Briccialdi; Weber's "Invitation to the Dance," and two movements from "Nutteracker" suite, by Tschai-kowsky. Miss Griggs will sing Griswold's "What the Chimney Sang," with words by Bret Harte, and the orchestra will close the concert by playing a selection from "Tannhäuser." Albert M. Kanrich will conduct the orchestra, and Charles K. North will be the flutist of the occasion.

An interesting feature of Boston's "Old Home" week is that the oldest brass band in this country, which is the Military Band of South Weymouth, will play in the civic and trades procession. Some facts concerning this band are interesting: The average age of its members is seventy-five years. The bass drum to be heard was played at the dedication of Bunker Hill monument, and the double bass violin is the largest of its kind in America. The bass viol, which is perhaps the oldest in the country, dates from 1788, and was heard in the Old South Meeting House, one of Boston's historic landmarks, in the year 1800, while the clarinet is 120 years old. The leader of the band, Dr. E. N. Bates, who is likewise its organizer, serenaded Jenny Lind, at the Revere House, when she first appeared in Boston, and also played at a reception given Daniel Webster, in 1852, and at the Kossuth reception in Boston in 1853. C. L. Stetson, cornetist, is eighty-two years old. He began playing in 1845, and boasts that he has taken part in more parades, concerts and firemen's musters than perhaps any other New England musician. For thirty-five years he was associated with the old Weymouth band, which, at Philadelphia, contested with other bands, included the Marine Band of Washington. Two of the surviving members of the famous Bond's Band, of Boston, will take part in the band's festivities here, viz.: George Rimbach, aged eighty-six, and William Raymond, aged eighty-five, the latter having taken part in the World's Peace Jubilee, in Boston, as a member of the big orchestra, and plays on the trombone, sax horn, ophicleide, post horn, alto horn, oboe.

Lucia Gale Barber, who was the guest of Dr. and Mrs. G. Stanley Hall in a delightful week's stay at Chautauqua, N. Y., returned to her Boston and Newport studios Monday. While at Chautauqua Mrs. Barber gave, in the pres-

ence of about thirty distinguished people, a portrayal of her art. "The environment," said Mrs. Barber, "was most appropriate, the loggia of my hostess being an ideal setting for my 'Rhythm.'" Schumann's "Lark" song, Rubinstein's melody in F, Nevin's "Gondolier" and other selections were most beautifully interpreted by this artist-woman's body, the facial expression according harmoniously with her postures.

"I do what the music means to me," she said. "I cannot tell any one, for it is inexpressible. Each interpretation gives something below the line of ordinary expression. I mean by this that each signifies something deeper."

Mrs. Barber will be seen in Gloucester by the summer colony in August, when a number of young women, trained by her, will assist her in a rhythmical interpretation.

Mrs. Hall McAllister, who is well known in Back Bay circles for her successful management of several artistic recitals at the Hotel Somerset last season, is now meeting with a like success in her summer series, which is under distinguished patronage. The first of Mrs. McAllister's musicales was at Beverly Farms, with Miss Cord and Luther Conradi as the artists. Mrs. Oliver Ames, Mrs. Bradley, Mrs. Francis Higginson, Mrs. Preble Motley, Mrs. John C. Phillips, Mabel Boardman and many others were among those subscribing. Bessie Belle Collier and Lawrence Rea will furnish the program of the second of the series, which will be at Mrs. Charles Head's beautiful residence. The third program will be given at Mrs. Thomas McKean's, and the final one at Mrs. Frick's, at Pride's Crossing, when Wallace Goodrich will give an organ recital.

The Wheeler-Pitts Entertainment Bureau, recently installed at Huntington Chambers, has issued very concise and attractive announcements. A unique system employed by this organization seems likely to prove a successful feature of a twentieth century movement. Some of the most superior attractions in America are booked with this bureau.

"Pinafore" is on for the coming week at the Castle Square, with "Cavalleria Rusticana" closing the double bill. Clara Lane appears as Santuzza. "Carmen" promises to delight us for the week following. Crowded houses have been the rule, and it is found that opera is really a success—and in Boston, too.

Mrs. Robert N. Lister, the soprano, who gave so notable a recital in Springfield, Mass., in June, has been earnestly solicited to form classes there. Mrs. Lister is a most ambitious worker and desires to fill her time chiefly with concert and oratorio engagements, yet may undertake a class limited in number. One of our local managers and conductors, who heard Mrs. Lister sing, was enthusiastic over her voice.

The interesting announcement is made that Bernard Listemann, the violinist, and his talented daughter, Virginia



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Listemann, whose soprano voice has attracted much attention in the West and South, are to locate in this city for the coming musical season. Mr. Listemann was at one time concertmaster of the Boston Symphony Orchestra and of the Harvard Musical Association. He was also the organizer and director of the Boston Philharmonic Orchestra, director of the Boston Philharmonic Club and the conductor of the Boston Orchestral Club. After leaving this city, Mr. Listemann became concertmaster of the Theodore Thomas Orchestra, of Chicago. Of late years he has been on the board of musical directors of the Chicago College of Music. Mr. Listemann and his daughter will give a recital here in the autumn. They will be under the management of W. S. Bigelow, Jr.

E. Russell Sanborn, recital organist, is summing up his family at Scituate, making daily visits to his Boston studio during July, but will take an automobile trip through New England in August. Mr. Sanborn will resume his regular teaching and recital work in September.

Two young Boston musicians are heard from as playing and singing at several functions among the summer colonies—namely, Lilla Ormond, who has so delighted every one with her pretty voice, and Bessie Belle Collier, the violinist. August 16 is the date of a musicale at Cohasset, when these artists appear.

During "Old Home" Week Mrs. E. Grant-Wilkinson, organist at Tremont Temple, will give a free organ recital. The days are Tuesday and Thursday, 12 to 1 o'clock.

Jessie Davis, pianist, is filling some brilliant engagements along the North Shore, a recent one being the subscription musicale at the Kellen residence, on Jerusalem road.

H. J. Storer gave most valuable assistance in arranging for the series of organ recitals which will be given this week. The "Old Home" Week committee recognized this when the secretary of the music department, William Leahy, wrote THE MUSICAL COURIER's representative: "It was through Mr. Storer's efforts that we were able to secure the use of some of the finest churches and instruments in Boston, as well as the services of several of our best organists."

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CORRESPONDENCE

Musical News From the Northwest.

Spokane, Wash., July 26, 1907.

Numerous improvements will be made in the conservatory of music at Whiteman College, Walla Walla, Wash., southwest of Spokane, this year. Dr. S. B. L. Penrose, president, made this announcement in Spokane a few days ago:

"The faculty will be enlarged and the work greatly developed next season. The piano department will be strengthened by Miss Gena Frankscombe, who for seven years has been a member of the faculty of the Chicago College of Music. She is a concert pianist of great brilliancy, and also a composer, many of her songs having been published. There will be five teachers in the piano department next year. In addition to A. C. Jackson, who has made a great success this year in the vocal department, we will have Mrs. Henri Appy, of the College of Women at Raleigh, N. C., who has been engaged as vocal instructor. The head of the department of stringed instruments has not been appointed, but an experienced and capable violin instructor will be secured from the East.

"A new feature of the conservatory will be a department of wind instruments, at the head of which will be Nicholas L. Heric, formerly chief musician of the Fourth Cavalry band, U. S. A., who is a new leader of the Walla Walla band, having just come from St. Paul. He will not only teach wind instruments, but will lead the orchestra and the opening of the Boganta Tavern, at Hayden Lake, east of Spokane, early in August. The festival will be given on two successive evenings, the chief program to be given in the music room, while the mandolin and guitar players will be concealed in various parts of the building and play all evening. Choruses will be stationed on houseboats and gondolas, which will be illuminated with electricity, and they will sing at intervals during the evening. It is proposed to have the best musicians in the Inland Empire of the Pacific Northwest take part in the program, and to make the scene on the lake and surroundings one of the most brilliant ever seen at any of the many lake resorts."

Mrs. Jay P. Graves and Mrs. Carlos H. Weeks entertained at a musicale at the home of the former, 2123 First avenue, the program being by Eugene Bernstein, pianist, and Grace Clark Kahler, soprano. The program follows:

Recitative and aria, Jeanne d'Arc.....Tschaiakowsky
Nana.....Pergolesi-Joseffy
Passacaglia.....Handel
Es hat die Rose sich beklagt.....Franz
Since First I Met Thee.....Rubinstein
The Birthday.....Gowan
Gavotte.....d'Albert
Barcarolle.....Grodsky
Valse.....Chopin
Songs My Mother Taught Me.....Dvorak
Roses in June.....German
Toujours a Toi.....Tschaiakowsky
Meditation.....Tschaiakowsky
Valse.....Karganoff
Thy Beaming Eyes.....MacDowell
This is the first time that either Bernstein or Mrs. Kahler has

appeared in Spokane since their return from New York and their numbers were highly appreciated. Mrs. Kahler will return to New York in September.

A. W. Cords, of Steinway Hall, Chicago, has been elected by the First Baptist Church of Spokane to succeed Frederick W. Mueller to take charge of the choir and school of music at the City Temple. Mr. Cords is said to have a baritone voice of fine quality, and has produced results in chorus work and individual training. He will arrive in Spokane the middle of August and immediately begin his work. A still larger chorus will be gathered at the City Temple and several concerts of the highest order will be given this coming year. Professor Mueller has returned to his home at Tarkio, Mo. While in Spokane he organized the big chorus, which did such excellent work at the sixteenth international convention of the Baptist Young People's Union of America, July 4 to 7.

Pearl E. Barker, one of Spokane's prominent musicians and daughter of Mr. and Mrs. George E. Barker, and Robert S. Clark were married at the home of Mr. and Mrs. Clarence O. Kimball, 1209 Twelfth avenue, a few evenings ago. Mr. Kimball, pastor of the Vincent M. E. Church, performed the ceremony. The house was prettily decorated with roses, ferns, smilax and clematis, arranged in artistic manner in the different rooms. The wedding march was played by Mary Kimball. Following the ceremony there was a reception and wedding supper at Davenport's, where B. Walther's Orchestra furnished the music. They will live at 14 South Lacey street. The bridegroom is a business man at Union Park, Spokane.

Many novel attractions are planned for the musical festival arranged by A. L. White, vice-president of the Inland Empire system, and Professor Kimbrough, who has been for five years musical director of the Washington State College at Pullman.

In the department of science and music, work will be offered this year in orchestration and composition besides the usual studies in harmony, counterpoint and the history of music. This work will be under the direction of Robert L. Schofield, formerly of the Broad Street Conservatory, Philadelphia.

H. W.

Music in British Columbia.

Vancouver, British Columbia, July 22, 1907.

Adela Verne, the English pianist, will give a recital at Fender Hall to-night, and play in Victoria later in the week. Miss Verne's engagements are under the management of E. La Haie, who predicts a brilliant future for this young artist.

It is announced that the schools of Victoria are in need of a supervisor in the Department of Singing. The salary is placed at \$1,000 a year, and applications are solicited.

Mrs. J. W. Henshaw (Julian Durham), the Canadian author, has come down from her summer mountain retreat to spend a few days in Vancouver, where she is well known as an influential member of the editorial staff of the News-Advertiser. It is an inspiration to meet Mrs. Henshaw, as your representative chanced to do yesterday, when she was seeing some friends off on the steamship Princess Victoria for Victoria and Seattle. Her charm of personality, like her pen, ever retains its freshness and color. The roses are always blooming out here. "Julian Durham" is one of them.

Mrs. Eleanor Dallas Peter, Mus. Bachelor, who, like Mrs. Henshaw, formerly was the correspondent of THE MUSICAL COURIER, is now the capable president of the Women's Musical Club of Vancouver. This organization already has been so fortunate as to promise that under its auspices Paderewski, Madame Homer and Herbert Witherspoon will be heard here next season.

If you would hear good music, ride on a wheel along the Dallas Road in Victoria, and listen to the wind and the waves. And if you delight in fair pictures, just look across the sea, to the mountains and the clouds beyond. Perchance a mirage will fascinate you; but anon, a passing ship will bring you back to reality and civilization.

The Toronto Conservatory of Music's local examinations in the western part of Canada have been conducted during the present summer by J. D. A. Tripp, the pianist. Among promising students who went to New Westminster, near here, to compete, were members of the class of Sara E. Dallas, Mus. Bac., of Vancouver.

MAY HAMILTON.

A Flute Virtuosa's Arrival.

Among the passengers on the American liner St. Paul, which arrived here July 27, was Miss de Forest Anderson, a Southern girl, who is a native of Maryland. Miss Anderson has the extremely rare qualification of being a flute virtuosa. She has established a great reputation in Europe. Already she has been booked for a series of recitals in this country.

To Fill Chautauqua Engagements.

Reinald Werrenrath, after a brief vacation at Allenhurst and its vicinity, has gone to fulfill his engagement at the New York Chautauqua, where he is to sing Elijah, Amonasro in "Aida," and Pharaoh in "Moses in Egypt," taking part also in "Victory Divine," and in miscellaneous concerts.

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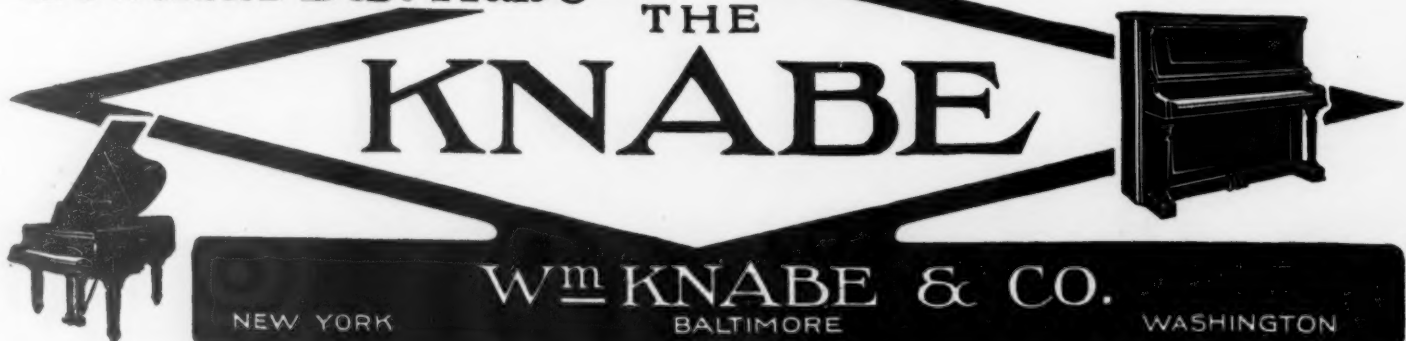
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